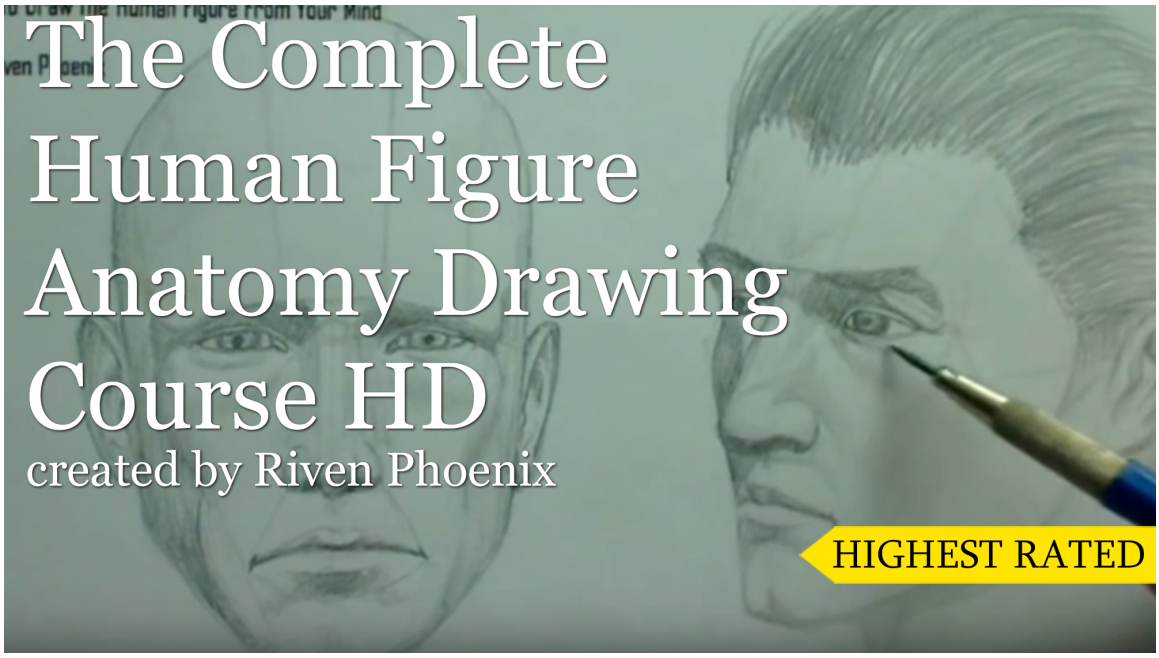

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

www.alienthink.com

Figure Drawing Lesson 147 - The Muscles of the Arm - Part 9

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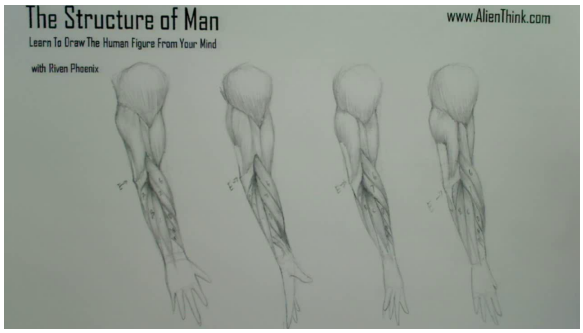
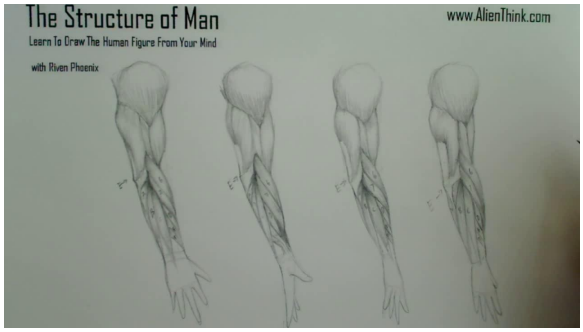
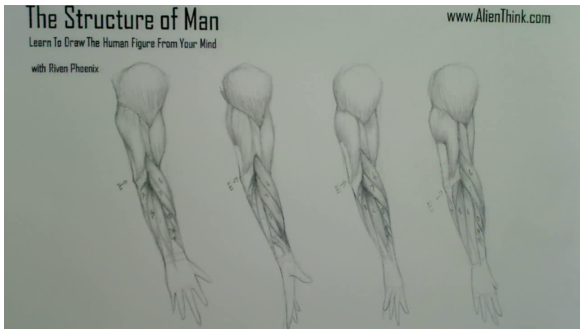
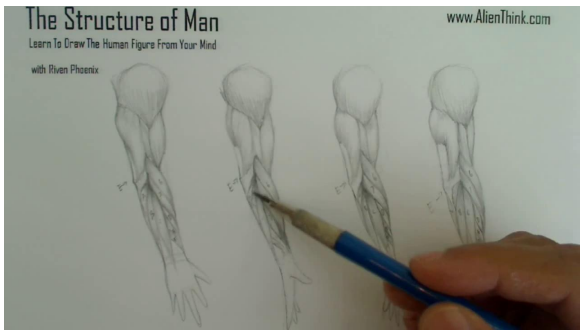
1		Hey guys, my name is Riven Phoenix and welcome to the structure of man, learn to draw the
2		human figure from your mind training course.
3		Okay, so in the previous lesson we went through this very easy understanding of how we're
4		mapping, giving the mind this memory mapping technique to be able to figure out how to draw

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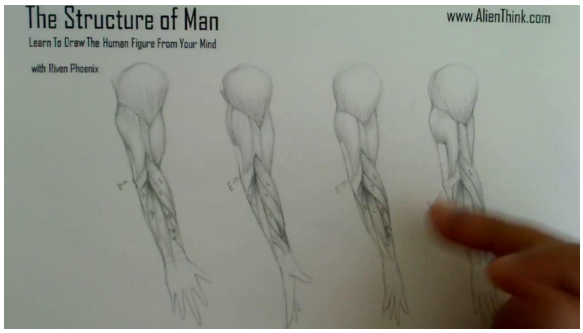
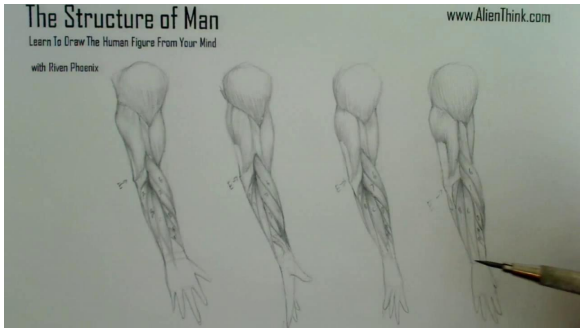
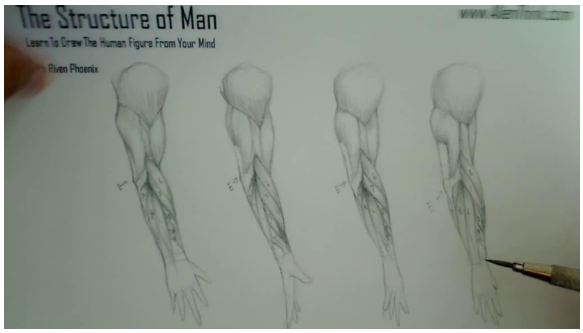
5		out the arms correctly with all the muscles going in the right direction based on how the
6		arms to stick.
7		So now we're going to look at what happens when the arm starts to bend a little bit, right,
8		still from the side view.

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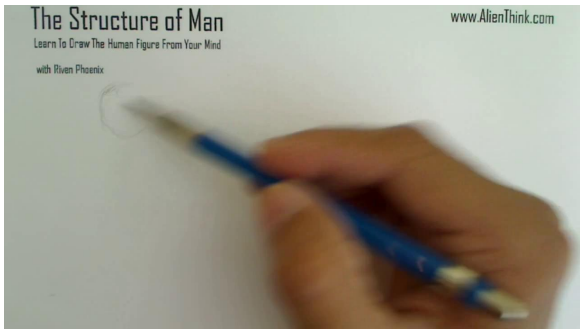
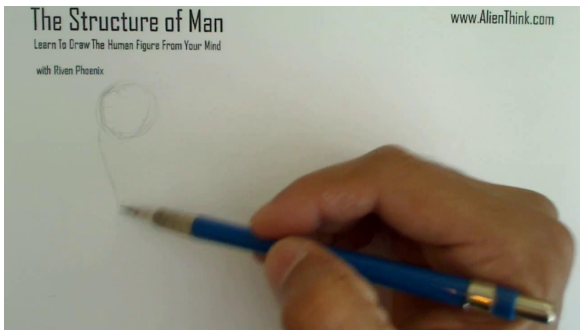
9		So what we want to do here, we're going to take a different approach here in, uh, in
10		drawing this out.
11		So here I'm just going to draw out simply, let's say this circle here, uh, for my arm and
12		here I'm just going to say that okay, well, what I want to do is just draw out simply,

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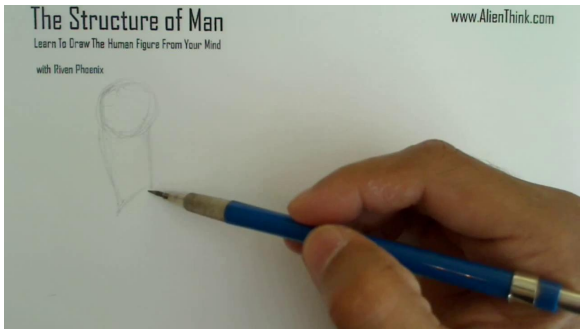
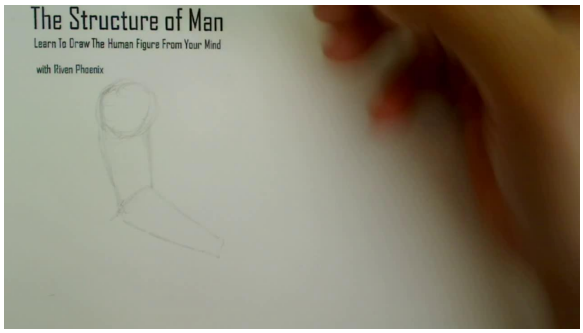
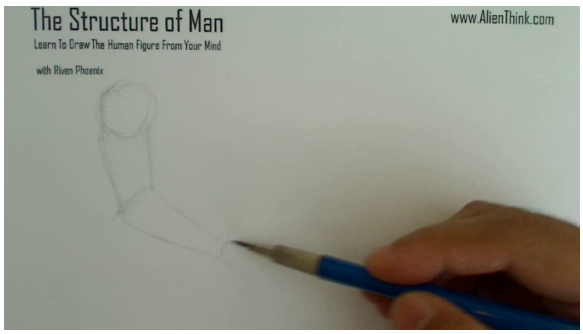
13		uh, uh, this hand like this and let's say that this arm is now going to kind of like
14		come in this direction over here, right.
15		So just be sketchy about these ideas, right, and then, and let's say that this hand is
16		just simply going to be like this over here, right.

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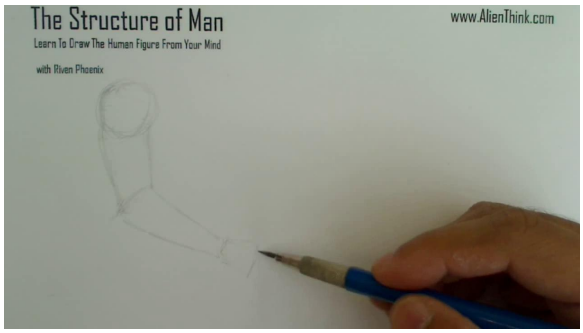
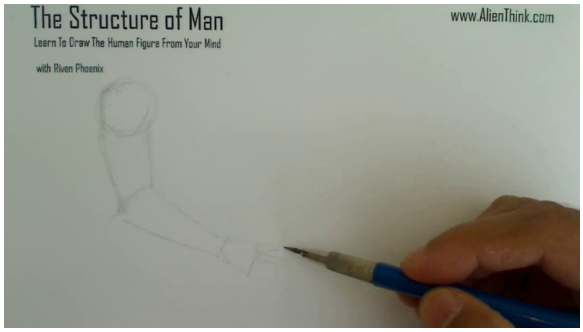
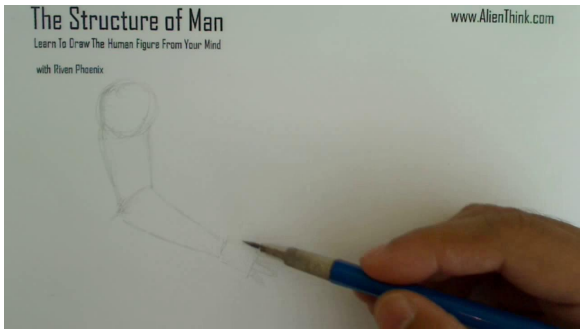
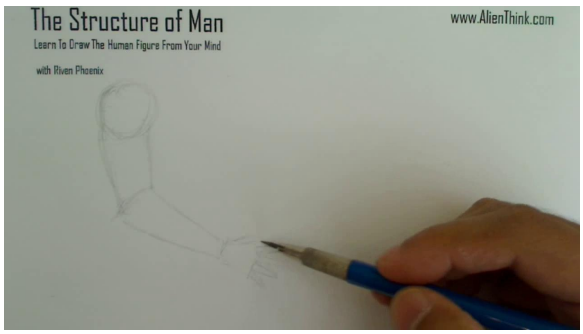
17		So for this one, I'm just going to simply just draw out the, the, the fingers in this
18		way over here, right, just quickly put them in just like this, just sketch them out,
19		right, and then for the, the thumb, we know that it's just going to go like, uh, this
20		over here.

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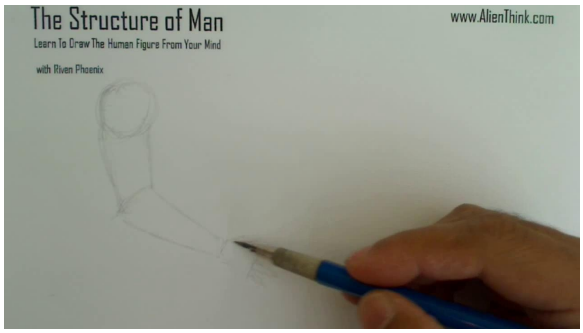
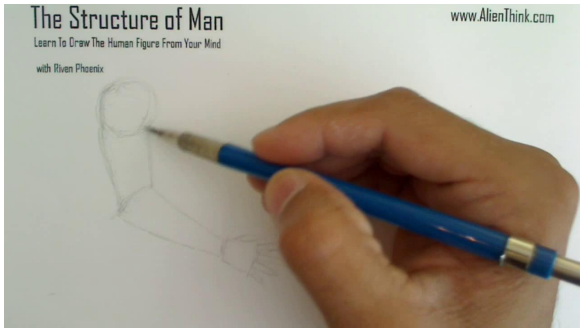
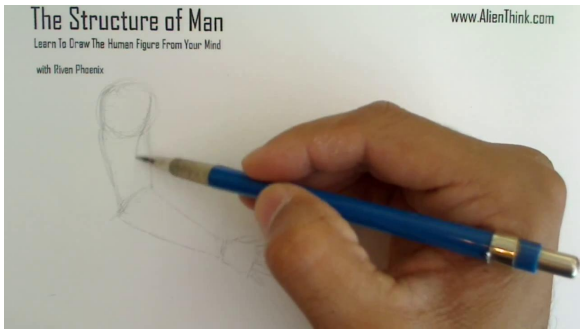
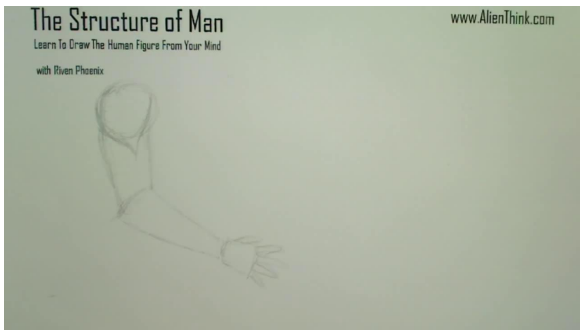
21		So we'll get into the hand later, uh, but let's just understand this arm first, okay,
22		so let's say that this, this is over here, the, the, the, the, the shoulder is not going
23		to be coming in, right, so we're going to use the, this idea of the, the, the pointy system
24		for the shoulder.

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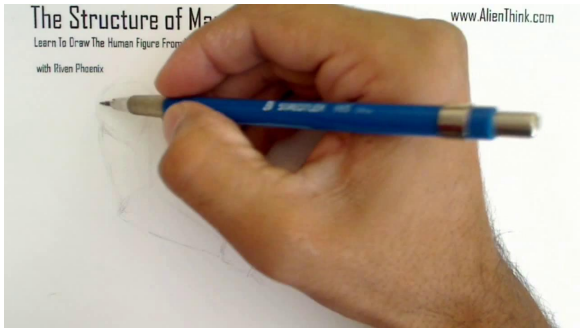
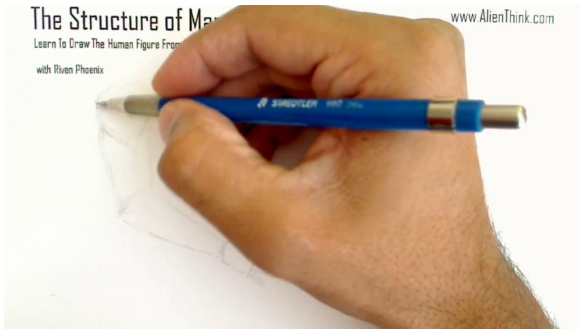
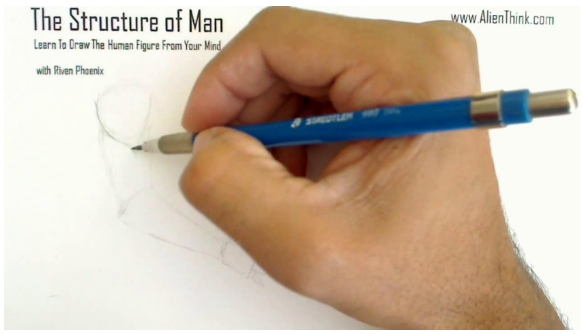
25		So here I'm just going to erase some of this stuff here, right, we got that idea down.
26		So, uh, in this drawing process here, we're just going to say, okay, well, the shoulder
27		is kind of the, the, the deltoid is coming in this way, it's going to wrap around.
28		Now, here you don't have to make a point, right, but for now, we're just going to keep

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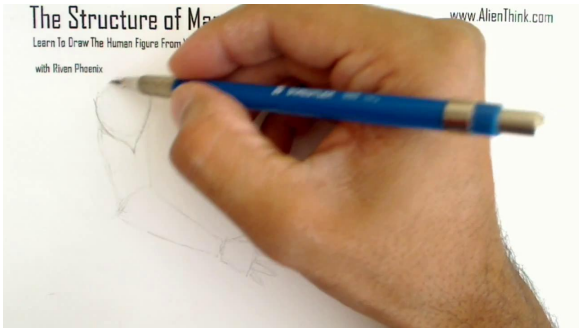
29		this as a point so we can understand the, the system, right, and over here, you'll just
30		get your, your deltoid.
31		So over here, we're going to get now the tricep, it's the same exact exercise that we did,
32		right, so we really haven't changed anything from the previous lesson, except that we'd

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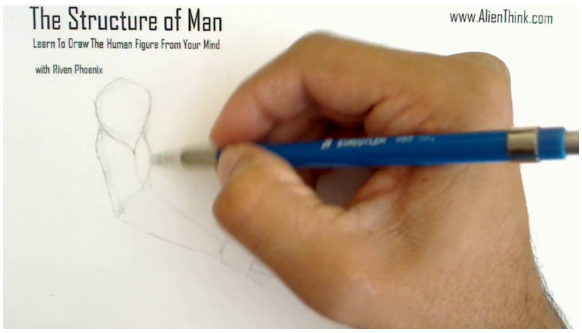
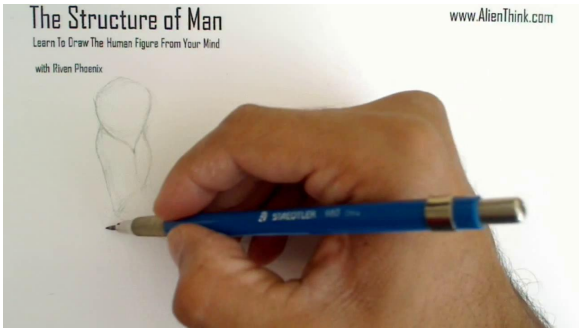
33		change how this is going to go, right, so here, I know that, okay, well, obviously this
34		means that the, the bicep is going to be a little more, uh, compressed, right, so I'm
35		going to get like this line over here and it's going back to the radius.
36		So the thing to figure out is, okay, this is my elbow over here, where's my radius going

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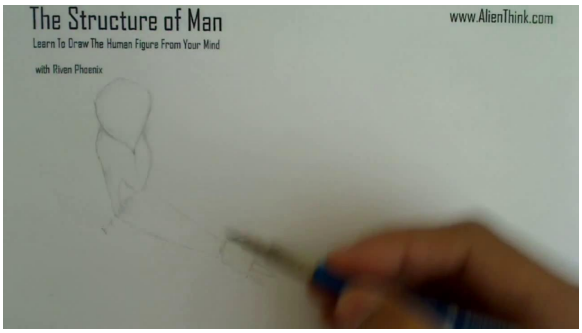
37		to be, so I'm going to say it's going to be about here, right, so what this means is
38		that, okay, well, the radius is here, now I got that big muscle coming and look, he wants
39		to go to the thumb, so how does, how is this guy going to bend?
40		Well, the thing is that these muscles are just stuck, so if you bend like clay, what's

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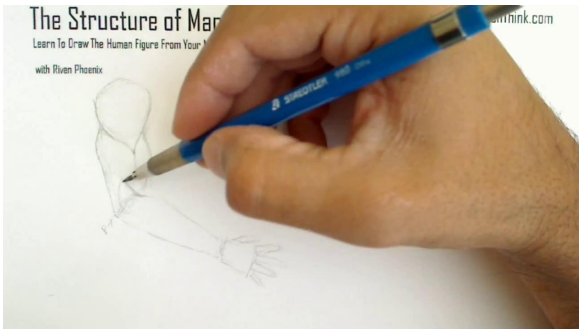
41		going to happen is that you're just going to get, start to get lines, right, it's going
42		to go like this over here.
43		Nothing really else is going to, it's not going to slip and slide or anything.
44		It's just going to, it's stuck, right, so it's like if you bend, the best way to understand

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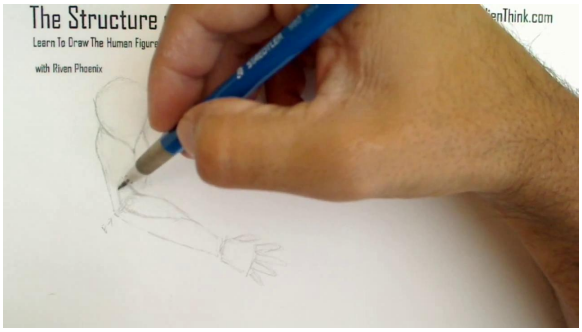
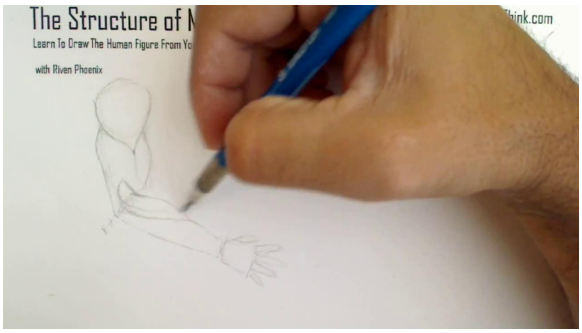
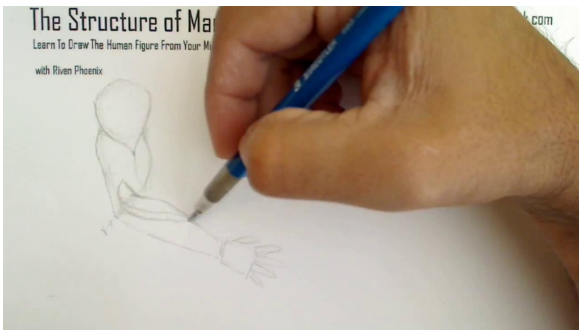
45		this is just to get a piece of clay and bend it and see what happens, you're going to
46		get lines just like this, right, it's going to start to bend and break in these areas.
47		And that's what's going to happen, so here I'm just going to say that, okay, well, this
48		guy is just going back to the thumb over here, just lay them out first, right, so then

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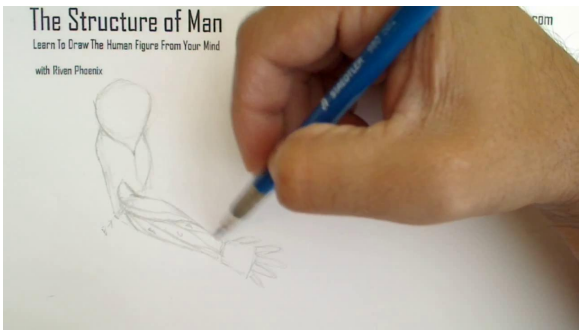
49		I'm going to get muscle A over here, I know this, I'm going to get A, then I'm going
50		to get V over here, right, B, and then of course I'm just going to get C over here, it's
51		going to turn into those three guys, and here I'm just going to get D, which is coming
52		back on the top and all of a sudden, again, E and F, right, so what happens in this section

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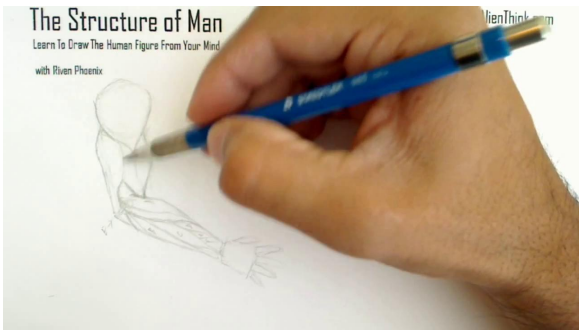
53		is that you basically just put the bicep like this, right, so this will give you the, the
54		understanding of, see, it doesn't, because we're doing this from the side, so that's
55		why we're getting this illusion over here, so we know that, okay, well, this makes sense
56		because this is now going to be the tricep, and this is going to be my other muscle going

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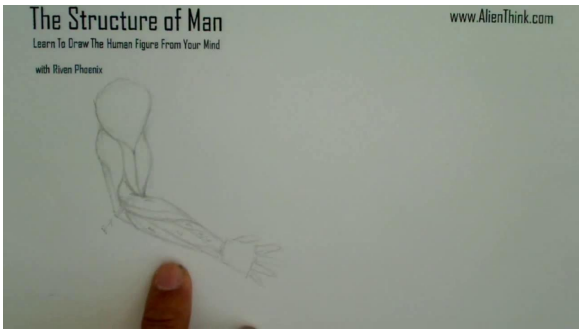
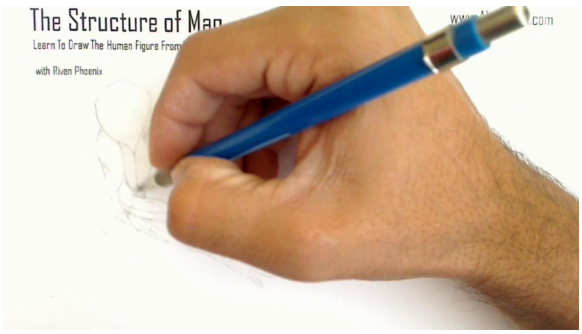
57		in this direction, and it's just going to go like this, right, so you got to think about
58		all the muscles as to what's going on with them, basically to draw this out, okay, that
59		was very easy, so now we're just going to erase this very lightly, and just imagine this
60		now, in 3D, okay, so this guy really is just going to go like this, right, then I'm going

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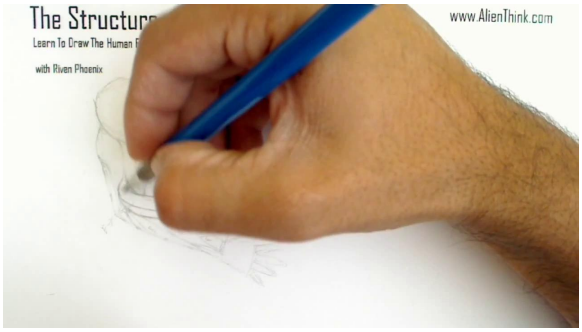
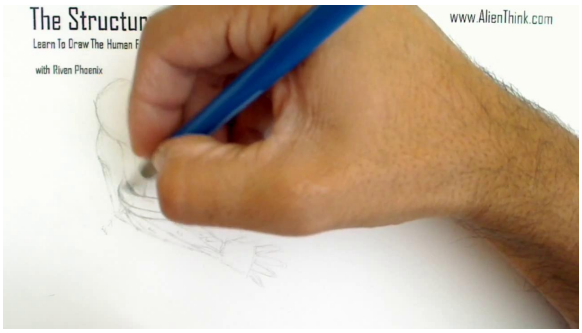
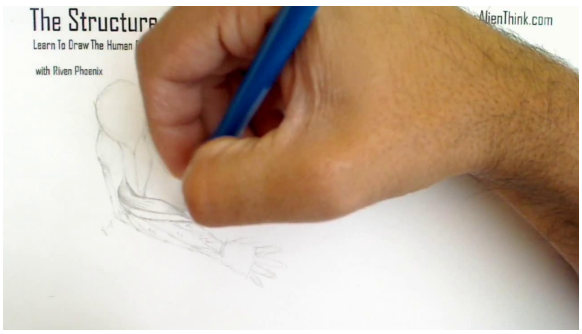
61		to get this guy to come on top, and he's going to go like this over here, right, so here
62		we're just going to make him into a muscle real quick, but I understand what's going on
63		now, right, this is just what we're saying here that this is how it's going to bend, it's
64		just like thinking about ideas as to how they work in clay, right, and this is just going

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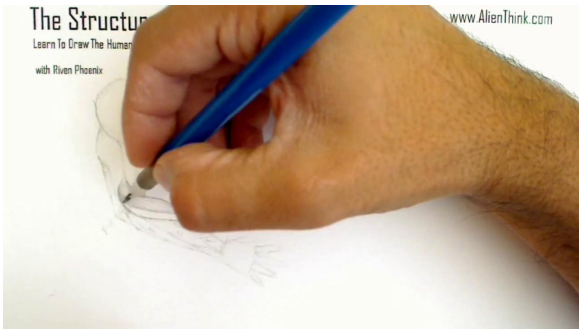
65		to go here, like so, right, because this muscle really has to go over the radius, right, so
66		then you're going to get this dip here, right, you know that this is going to be here,
67		right, a, and then this is going to be just b over here, and this one is just going to be c,
68		and this is going to be d over here, okay, now the thing to understand about this, what's

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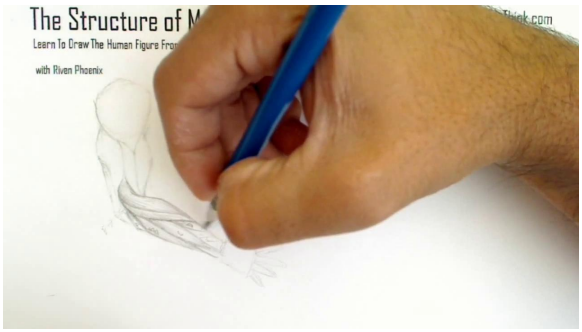
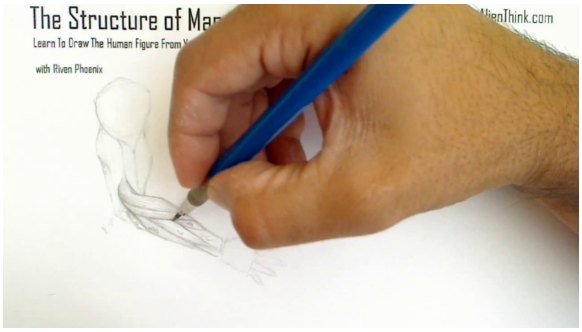
69		amazing about this process is that this is what we've been talking about, right, everything's
70		just becoming obvious, so when I, when I tell you that hey, look, this is, this is, this is
71		d, this is e, and what's happening is that we're, you know, mine, we're like, okay, yeah, well,
72		obviously it is, right, because things are not becoming obvious that this is how the hand

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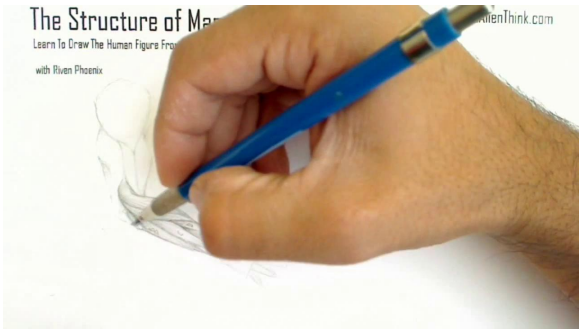
73		is supposed to feel, though the whole art system, right, and that is the key to understanding
74		what, why the, the mind is able to draw out the figure so quickly and understand it so rapidly,
75		is because we're, it's really the fact that we're going through this invention process of
76		approaching everything, as of, as of we are the first ones who are discovering figure drawing,

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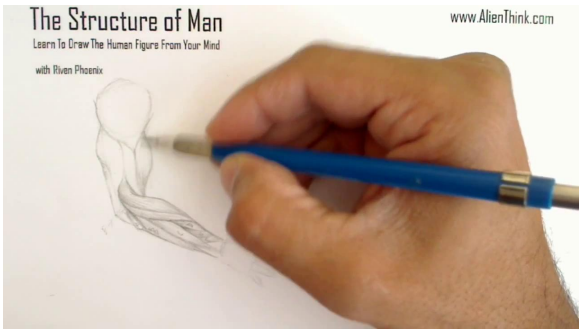
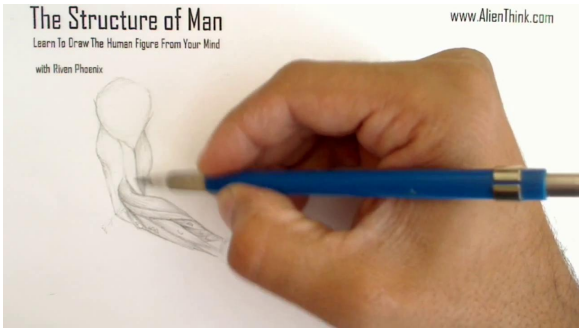
77		and the second part is that we're talking through the whole concept together, right, and it,
78		we're just, meaning that every line of remussel that we're doing, right, it has a, we both have a
79		history together with it, so we can pinpoint any muscle, and we can go back into our memory and
80		say that right, we, we both talked about this, how this is going to be, and how the whole system is

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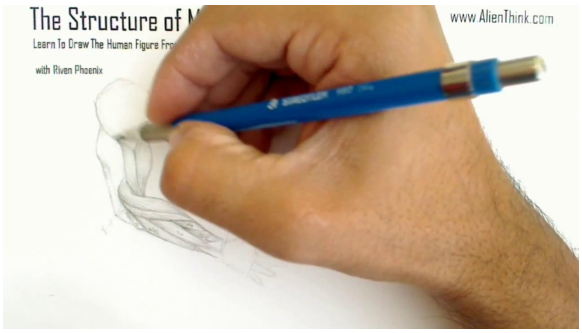
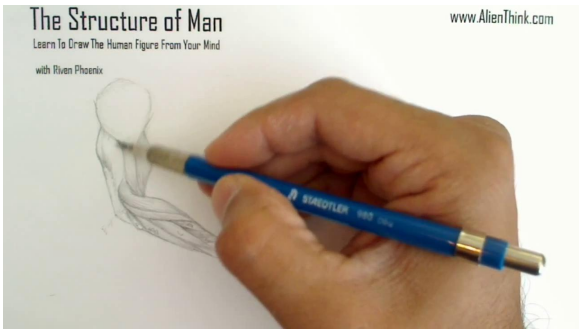
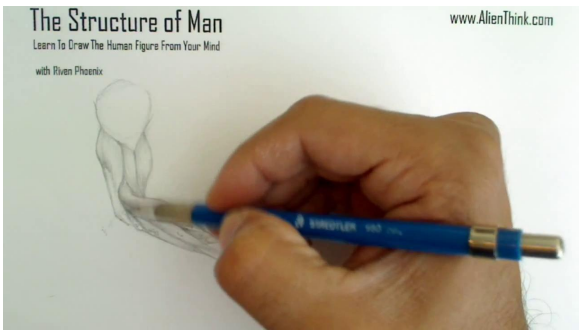
81		supposed to be working, right, and that is what's going to cause that idea of the one blob that we've
82		been talking about over and over, right, it just becomes common sense knowledge, okay, so here,
83		I'm just going to get the, my, my tricep over here like this, so now, I mean, in, in, as to how the
84		muscles compress and decompress, right, so you could do it where you want to make the tricep a

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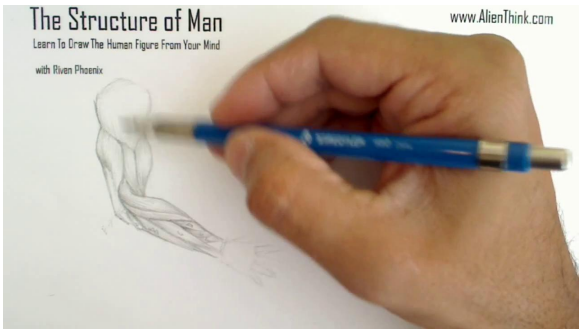
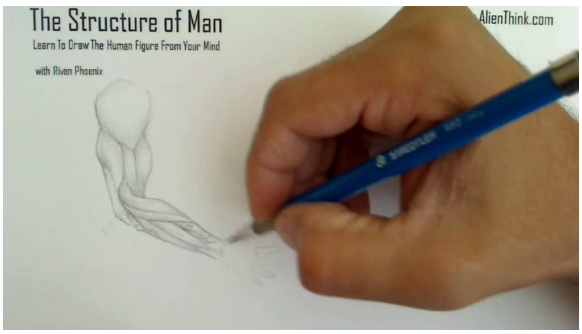
85		little more slower because it's not going to be that compressed, that's really it to you,
86		as to how you want to do that, right, you just have, that's all there is, you just have to think
87		about, okay, which muscle is going to compress and decompress, based on how things are bending around,
88		okay, so here, just to finish off this drawing, go quick, I'm going to draw this out, draw this hand

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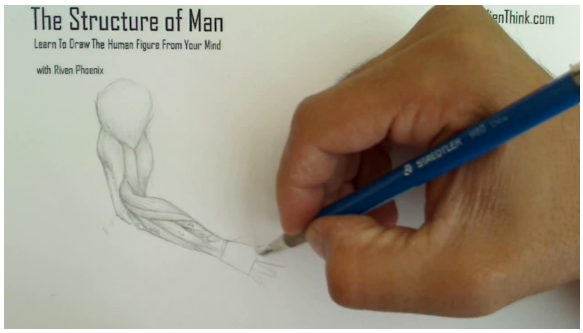
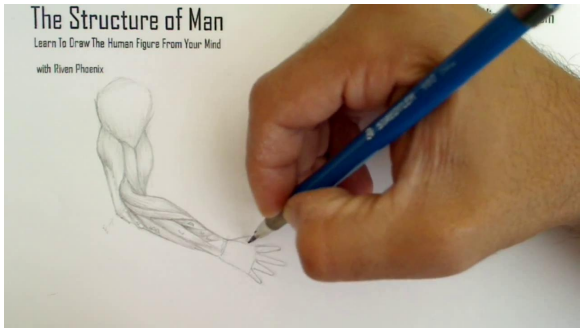
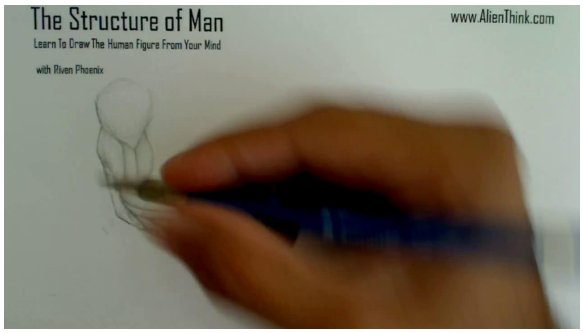
89		out, just a little better over here, all right, and just understanding, just draw it out, understanding
90		the ratios, you don't have to get the, the hand realistic looking or anything at this point,
91		right, so here we're just going to mark them out correctly, this is A, B, C, D, E, and F over here,
92		right, and this is six and seven again, okay, so now let's look at what happens to the, to the arm

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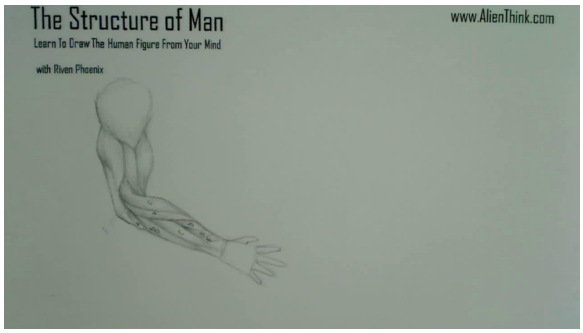
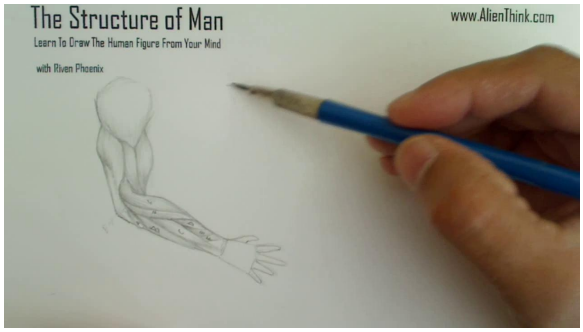
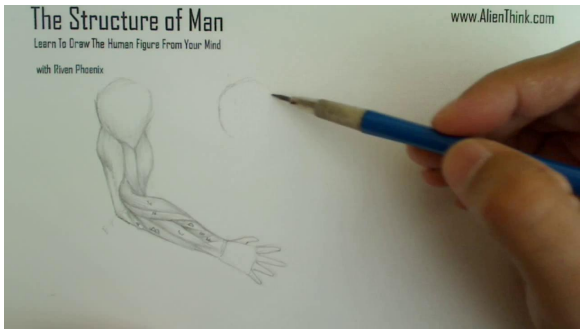
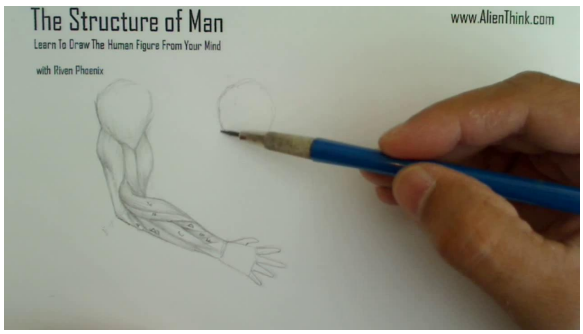
93		if the muscle really bends, right, what if the, the hand goes all the way up, so for this one here,
94		I'm just going to draw it out just like this over here, so now what we want to do is now start to
95		take this different approach, right, here we know that, okay, I'm going to get this circle, right,
96		so here you can now start to really visualize, but you can still draw it out like this, right,

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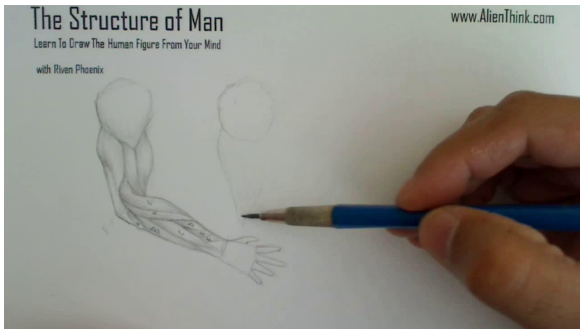
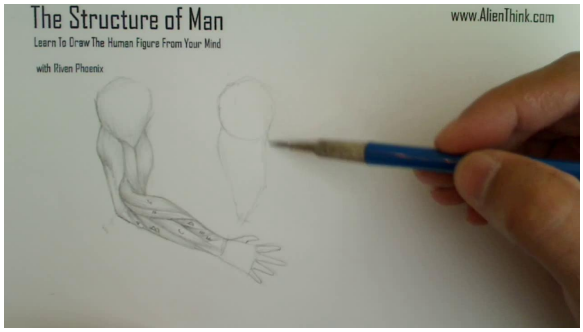
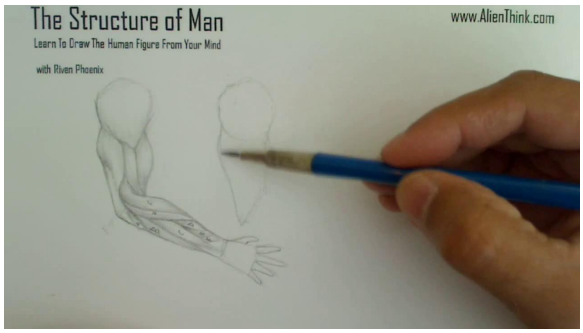
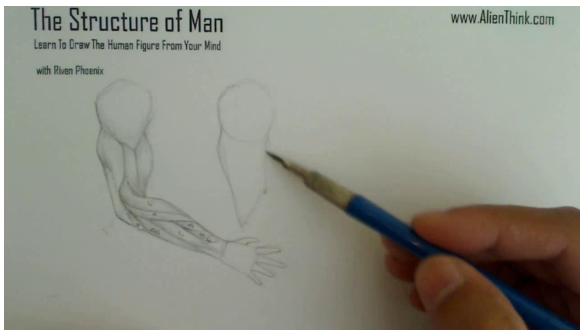
97		just draw it out, the, at least the, the concept for the hand, and then start to know,
98		think about the curve lines yourself, right, think about, okay, well how would I do this in,
99		right, even if I'm, when I have this, how would I draw it out as a contour line, also,
100		okay, so let's actually just talk about this first, okay, so here we're going to say that, okay,

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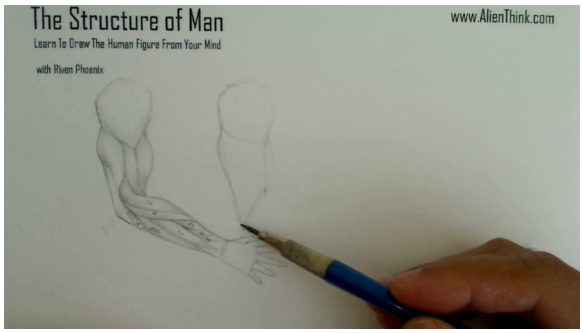
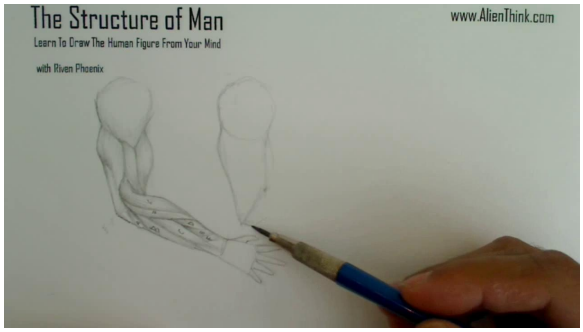
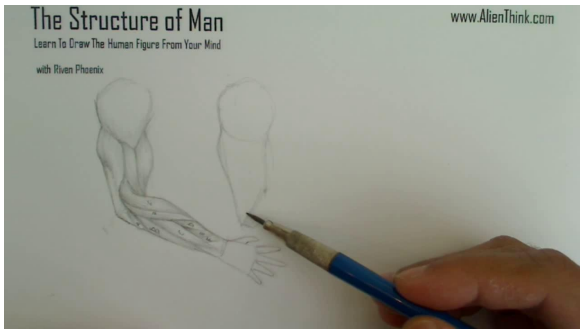
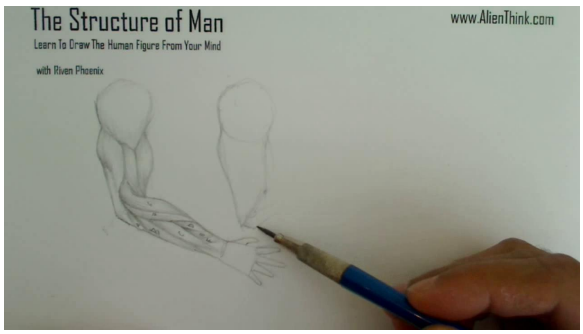
101		well if this is, this is the line over here, right, so we know that the, the, the ulna is,
102		it's going to be pretty big, right, because the radius is, the, the humerus is over here,
103		and we know that the, the whole elbows remember the design of the, the ulna, it's like this, right,
104		so you're, you're going to get this idea here for the elbow, it's not going to be a point,

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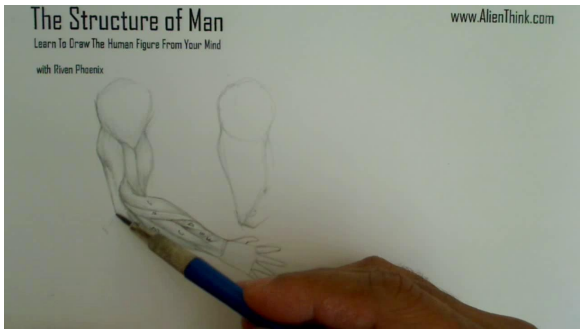
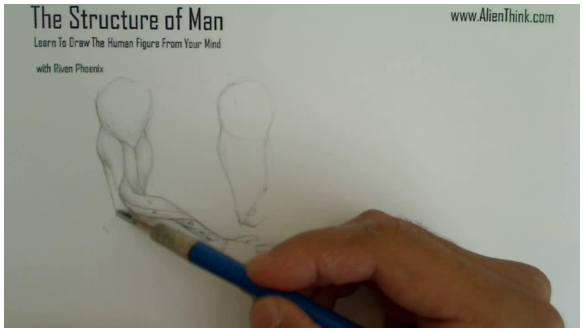
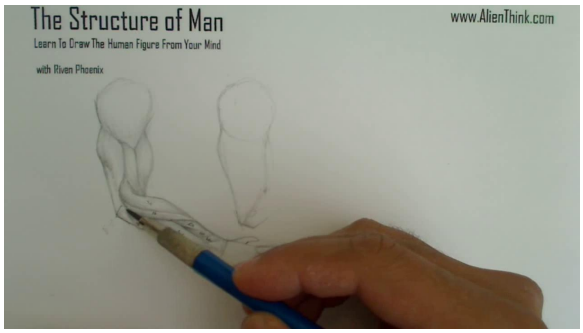
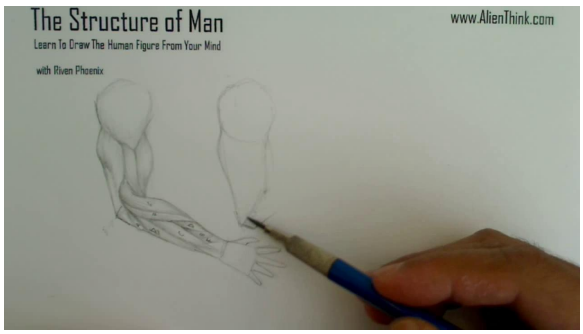
105		it's a point here because it's like this, right, but now look, the point is over here, so this thing
106		there was it, see, this is, this is how the, the ulna was, it's like this and it goes in, right,
107		you know the design, but one, now when it goes in this idea, guess what's going to happen,
108		it's just, it's doing the same thing, but now you get this, right, so that's what causes that line

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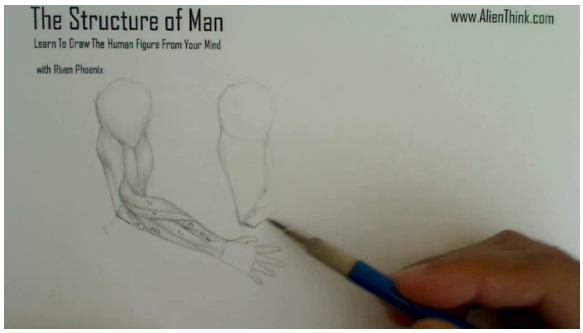
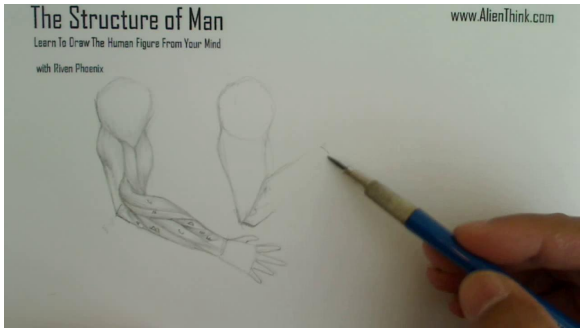
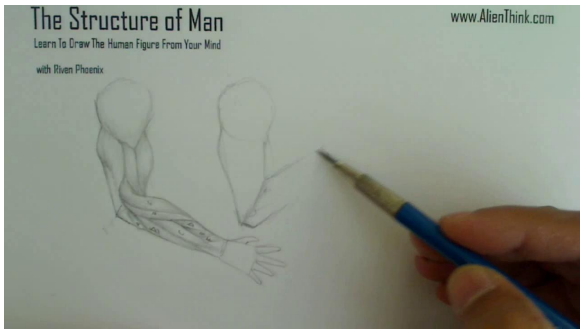
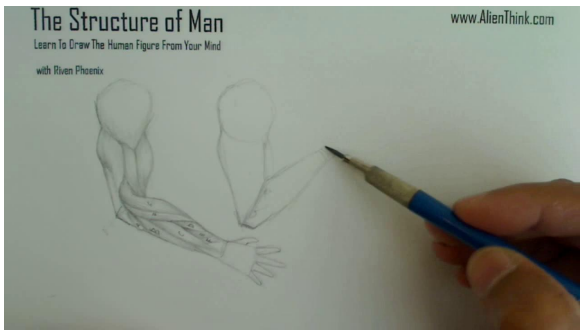
109		to appear, okay, so here we're just going to say that, okay, well I'm just going to draw out the,
110		the hand like this, okay, just think about it like this, it's, it's just going to be this,
111		this concept like this, over here, and this is just going to go like this over here, and let's say
112		that we're just going to do the, the, the thumb on this end over here, right, and then

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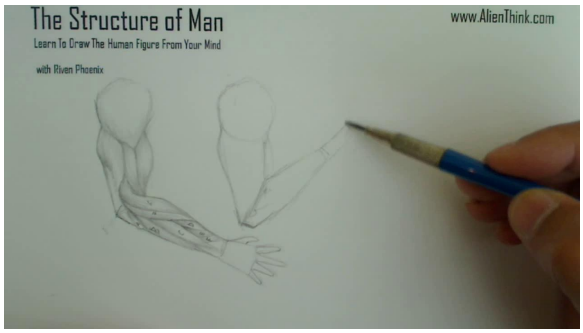
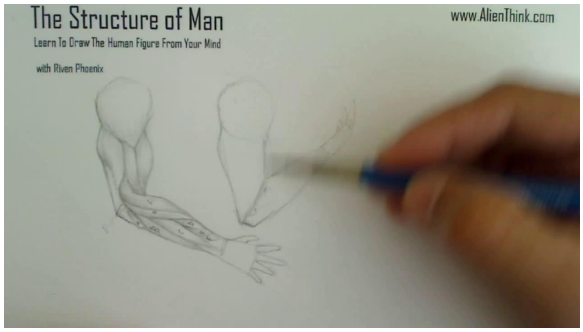
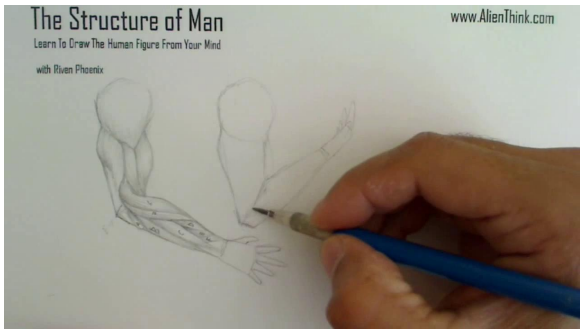
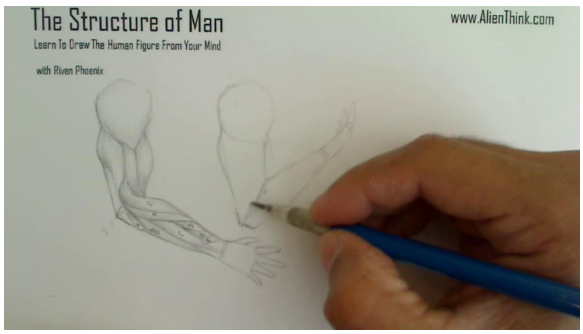
113		I'm going to do the, the fingers over here like this, if you want, just like this, keep it simple,
114		okay, so how would we now figure out the, the muscles on this, well we need to first figure out
115		okay where is the radius, well the radius is definitely going to be here, right, because we can,
116		we have to think kind of like bigger area, so we know that okay, well from the previous exercise,

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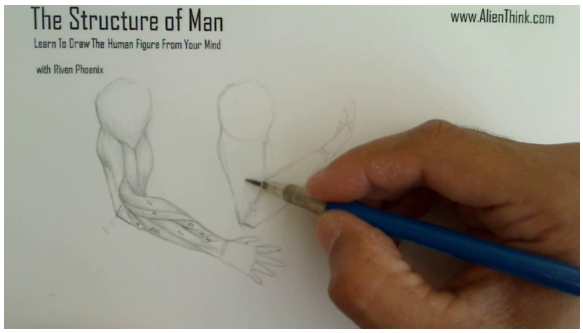
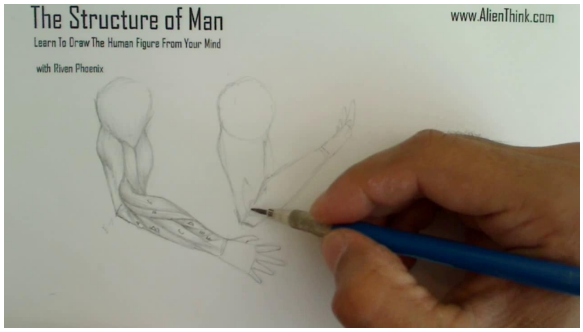
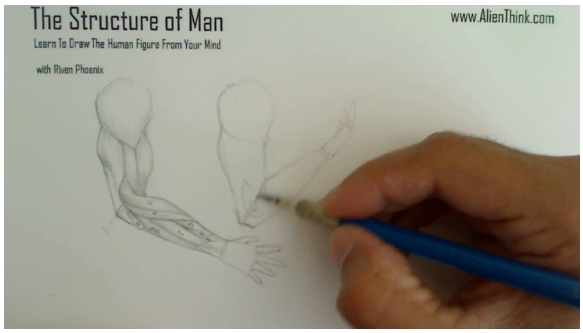
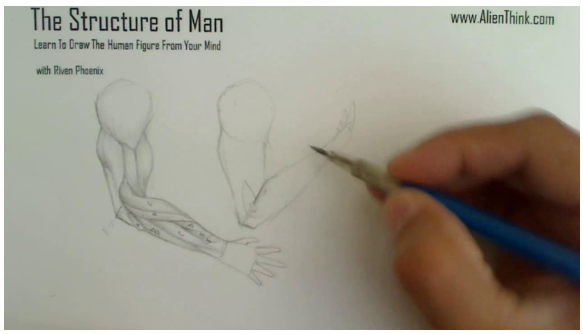
117		we knew that okay, well the muscle is going to go here, this guy has to, it's not going to slip
118		and slide because it cannot, right, so they're going to turn, so basically what's going to happen is
119		nothing much, then you're just going to get a line, right, it's going to break all of a sudden in
120		the system, and then you're going to get this guy over here to go like this, because he just wants

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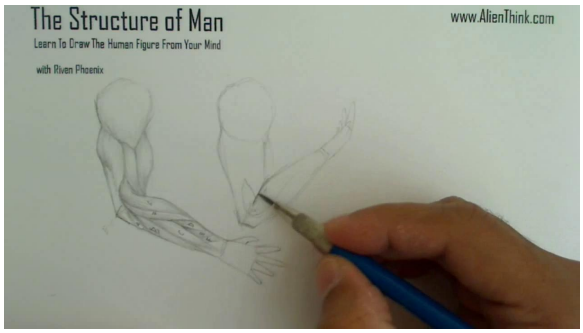
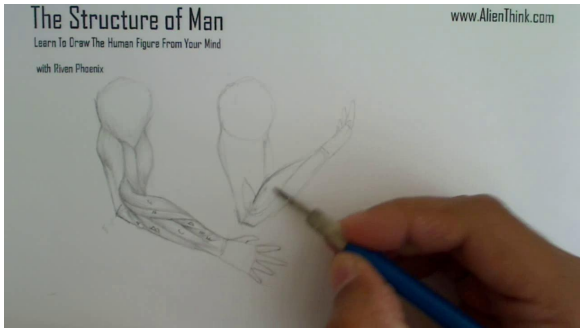
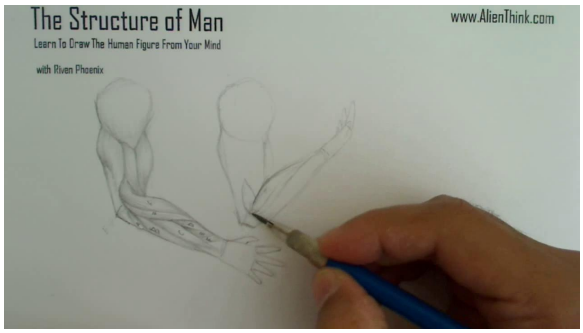
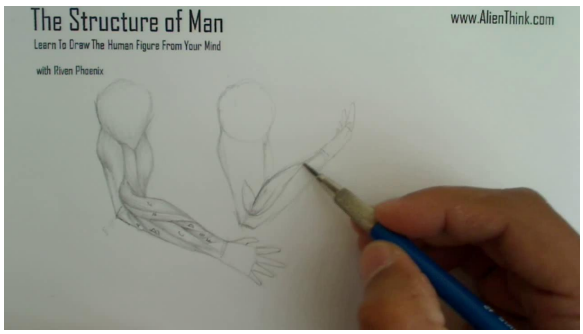
121		to come back to where he was over here, right, and that's it, you're just going to
122		break this like this and say that okay, this, this whole concept is making sense because really
123		it's just going to break and go down this way, right, it's going to go back to the thumb, right,
124		and then over here we can just close that off, now you can show the other side if you want to,

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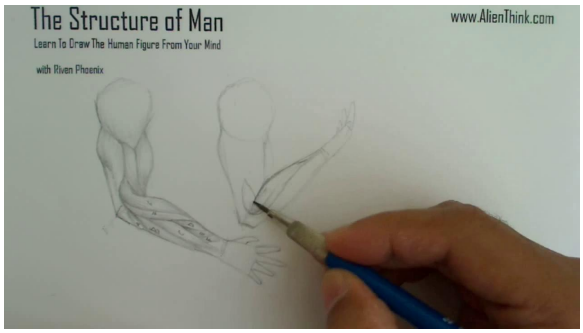
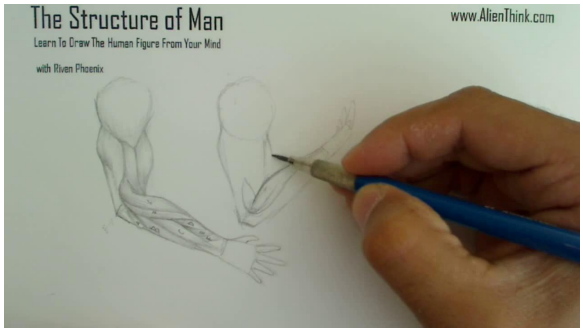
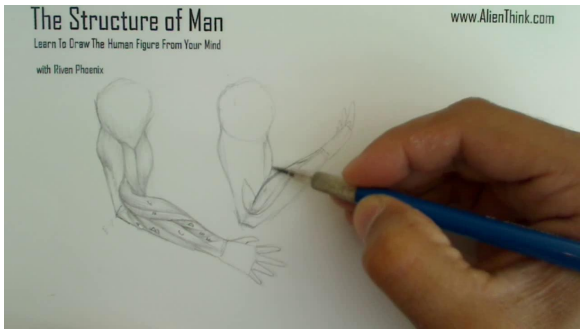
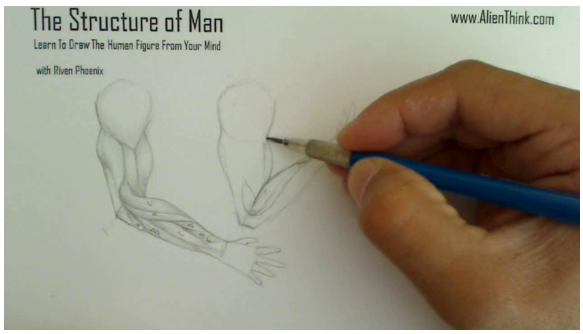
125		but really there's no need to, because the way this is, so here we're just going to draw out
126		the bicep over here, we're going to say okay, well the bicep was trying to get back to the radius,
127		so it's going to get stuck over here because it's going to be a little compressed over here,
128		right, now some, your mind, now the thing is that the mind might go through a little bit of frustration

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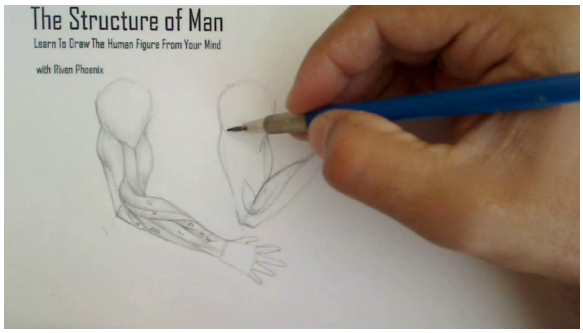
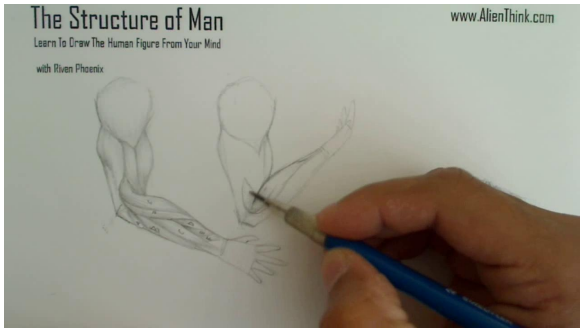
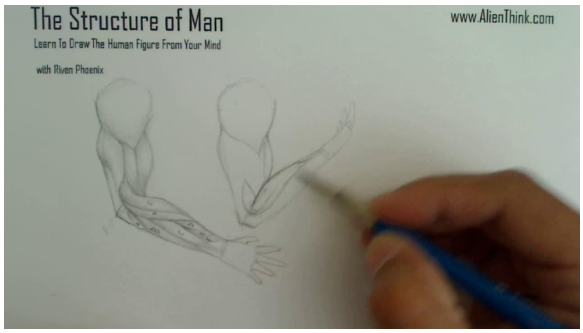
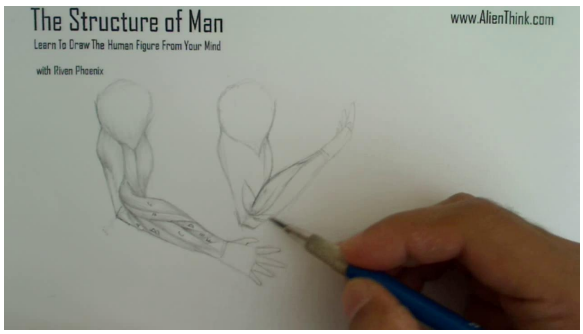
129		process through this exercise, but that's okay, it's really the key to understanding, right,
130		I got to think about this, that it's completely stuck and it's going to break here,
131		that's why I did that, right, and then you're going to go back to the same idea that right,
132		I'm going to get over here, I'm going to now start to get muscle-laid, but really the dip is

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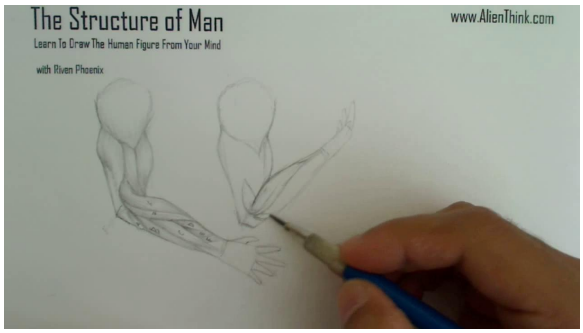
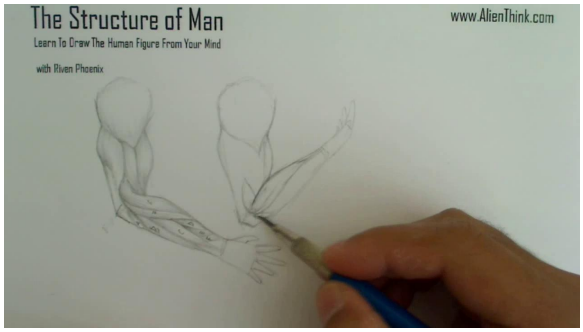
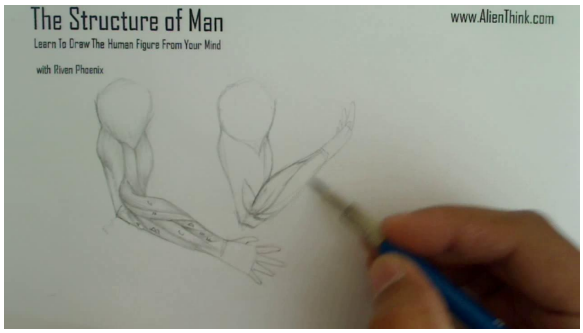
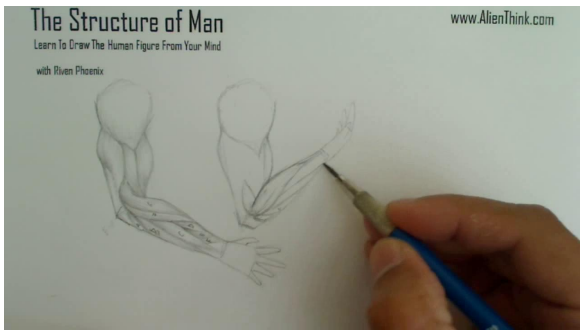
133		starting to disappear because it really appears when this thing is kind of like extended, right,
134		so really it's going to be more about this line over here, right, and then we know that okay,
135		this is easy, this is going to be b, and then over here I'm going to get c over here going on
136		the other side, then I'm going to get d and all of a sudden I get e and f in this way, okay,

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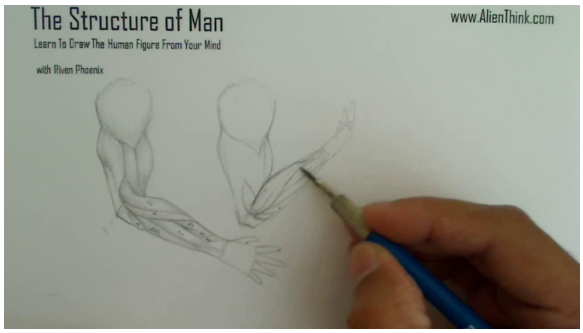
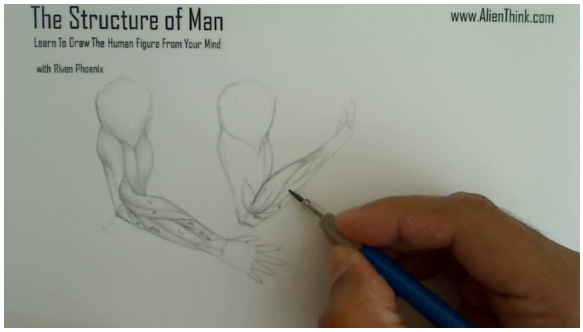
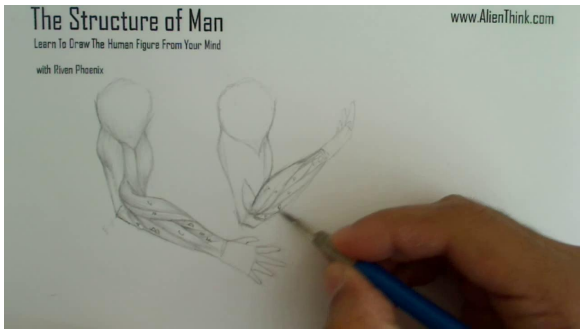
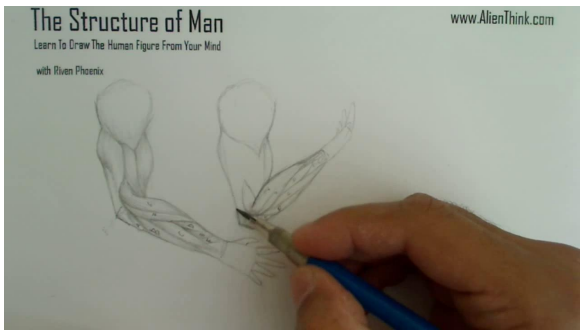
137		so think of it like this, they just have to bunch up together, right, so this is b, this is
138		c, this is d, this is a, this is e and f, and then this is 6 and 7, right, so over here you'll
139		obviously get a little bit of a bump like this, right, and then it'll be just going in this
140		direction like this, over here, and again the tri-sub is just going to be exactly the same,

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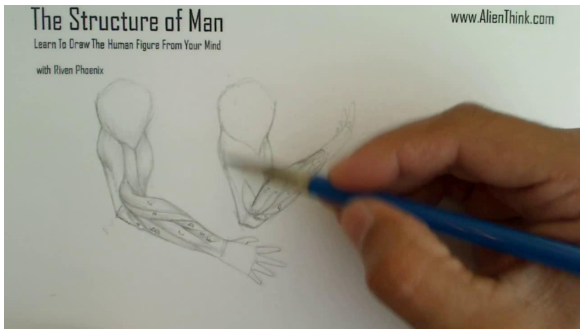
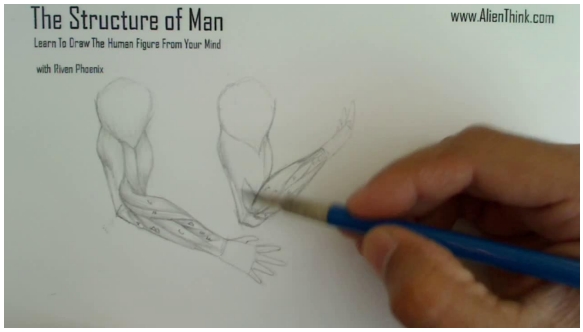
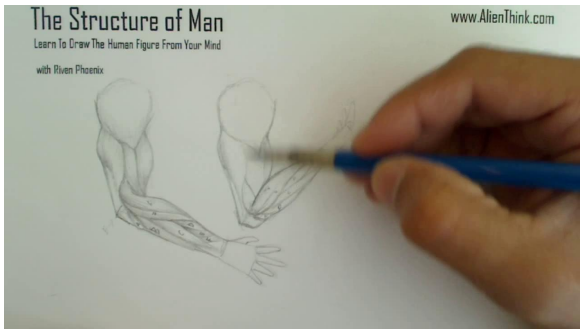
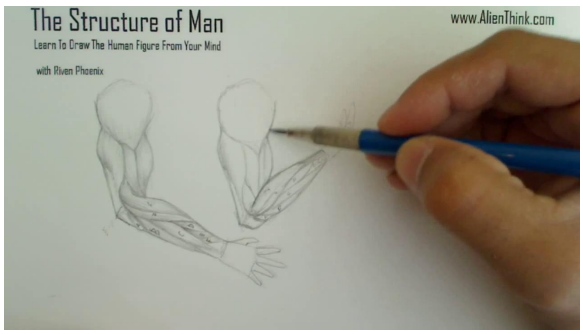
141		really didn't do much with it, here we're just going to put pretty much like the same lines
142		over here, and over here where this is we're now going to say that okay, this is starting to make
143		a lot of sense, it's just a system that keeps repeating itself, right, really nothing strange
144		happens to it, so the figure really is not that dynamic, right, it's only dynamic when we don't

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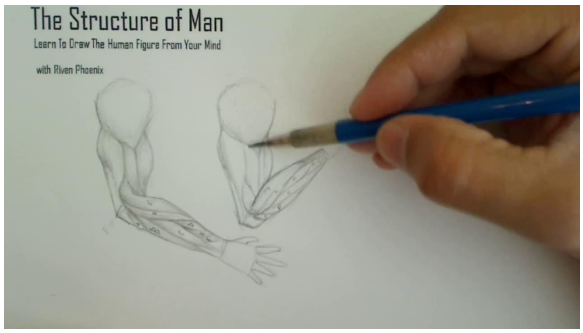
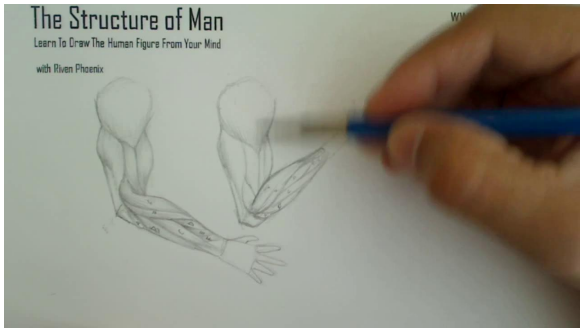
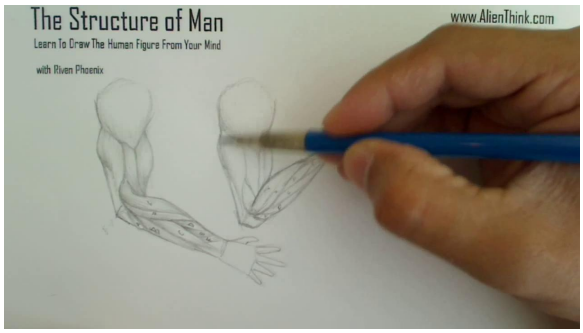
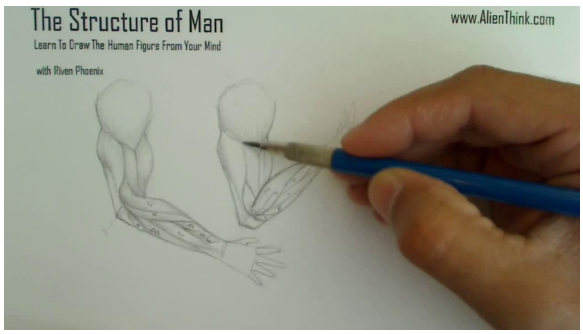
145		have enough information about it, but it becomes less dynamic when we understand the muscle system,
146		and then we understand where that dynamic stuff is really coming from, right, so to contort
147		and twist the figure we begin to understand that really you have to think about the system of
148		clay because really the muscles cannot slip and slide that much, it's not possible,

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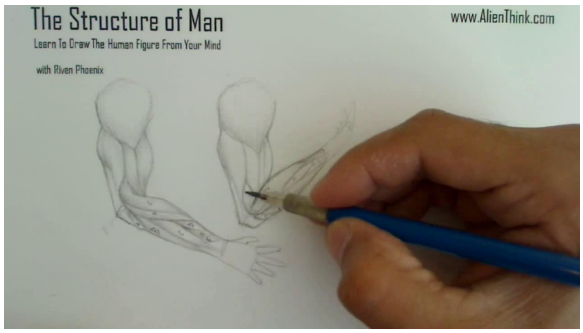
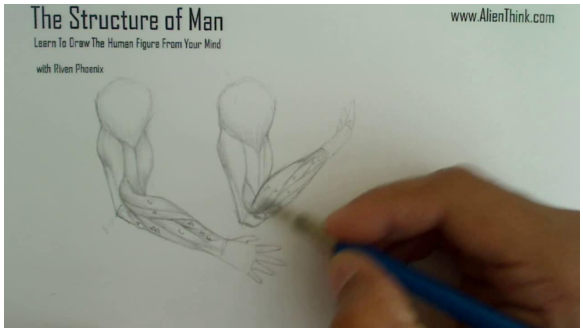
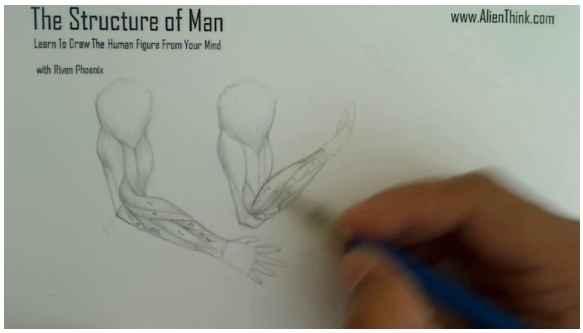
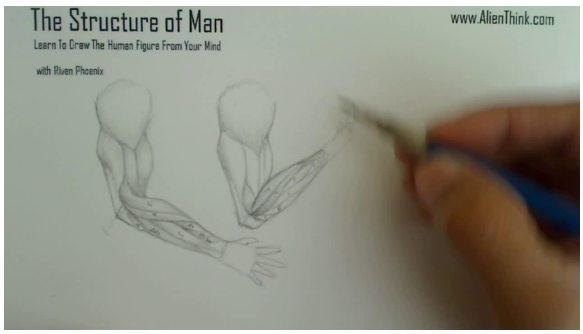
149		otherwise it'll just not be a figure, right, the muscles really are stuck to the body,
150		and we have to think of things like they're happening in like this clay system,
151		so here I'm just going to draw out this line just to show you that this really was coming out
152		from this way, right, so here we can just simply put a little bit of line work here,

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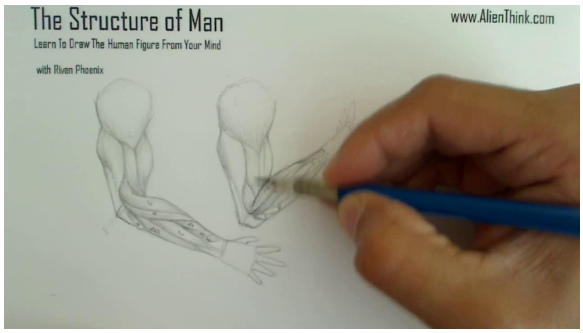
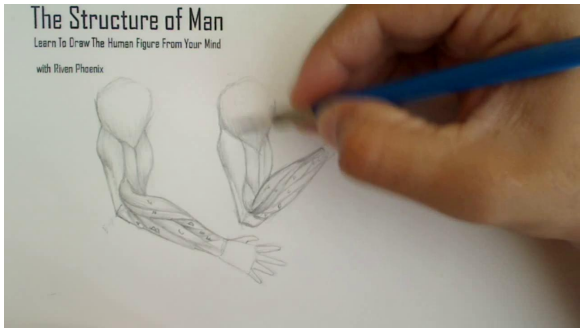
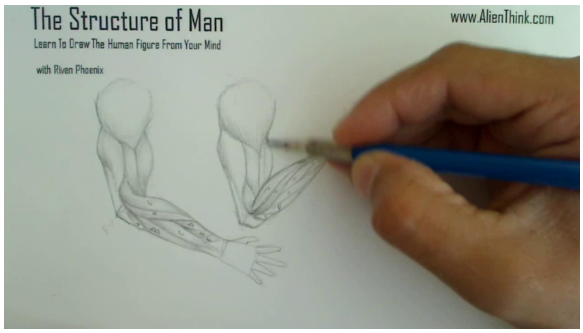
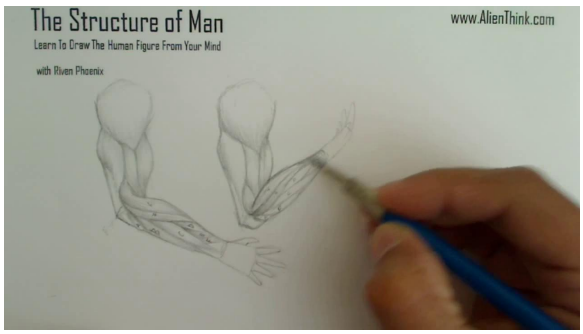
153		so we're having beings kind of sketchy with this over here, right, because you just want to
154		create the illusion over here that as you're doing like these conceptual drawings in all of this
155		again can all be cleaned up very nicely with all the techniques that I've shown you,
156		and this is just going to go like this, so over here we're just going to finish this concept,

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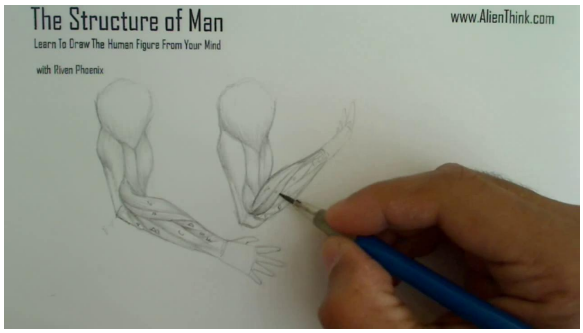
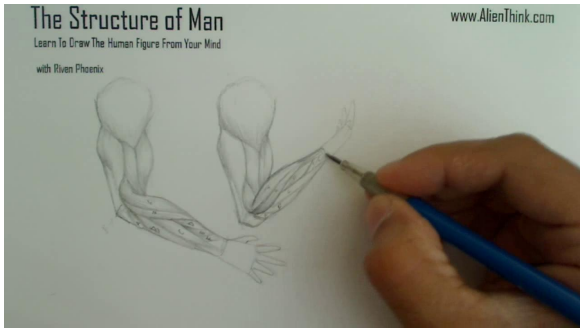
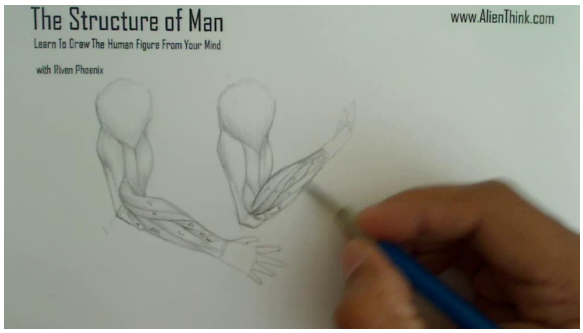
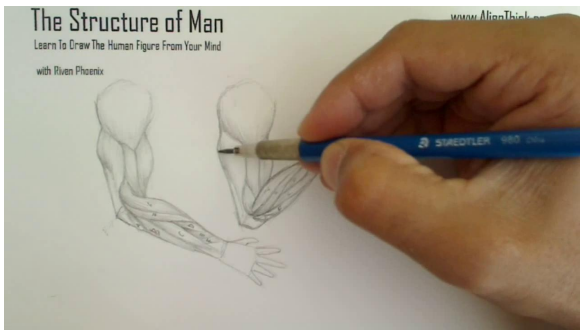
157		so we make sure we understand this is going to be D over here, right, and all of a sudden we get E
158		and F, and it's all about all these muscles here are going to the top of the palm,
159		and this is just going this way, okay, so we got that done, so here we can just
160		clean up some of these lines here and just say that right, it's just going

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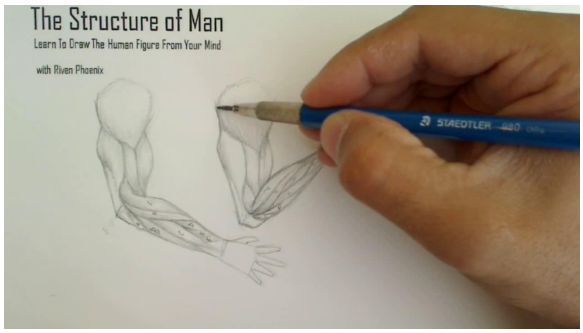
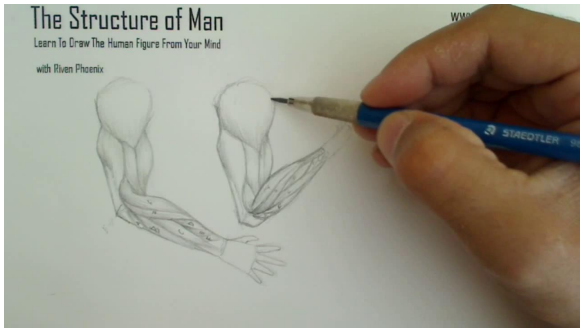
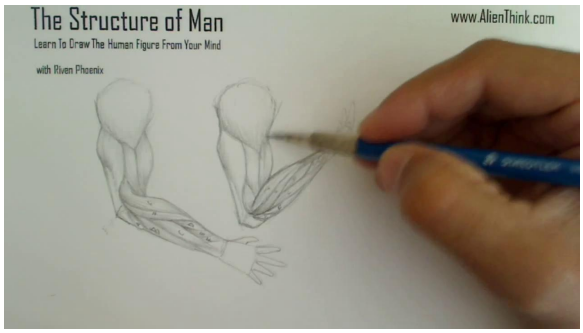
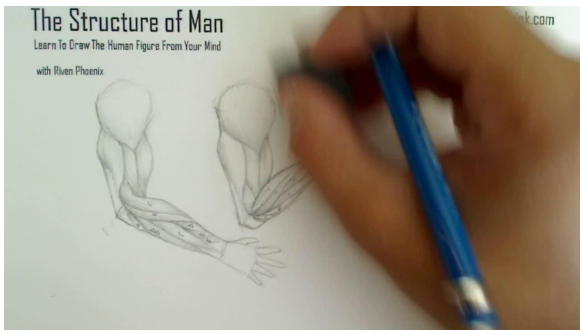
161		here in the back, right, I mean this will we can make this into a complete figure just by doing
162		the shoulder, so we deal, right, just because over here you're just going to start to get
163		the muscles for the pack muscles, right, so I'm just going to erase some of these lines here to kind
164		of make it a little better looking, some of these sketch lines just get a bit of them,

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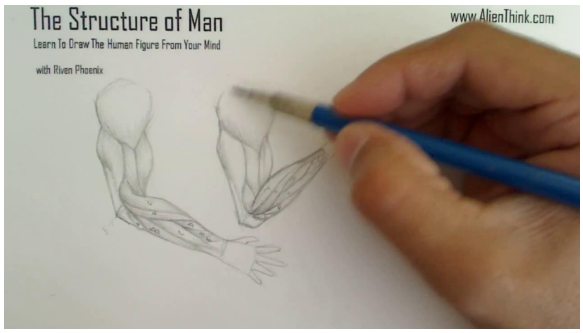
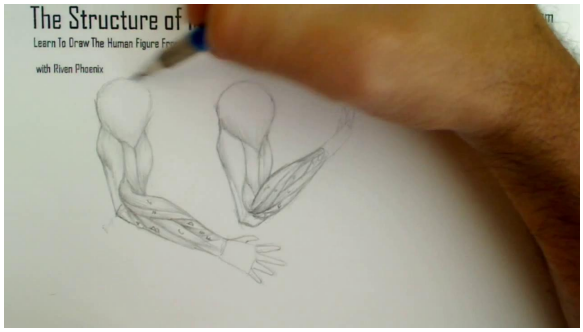
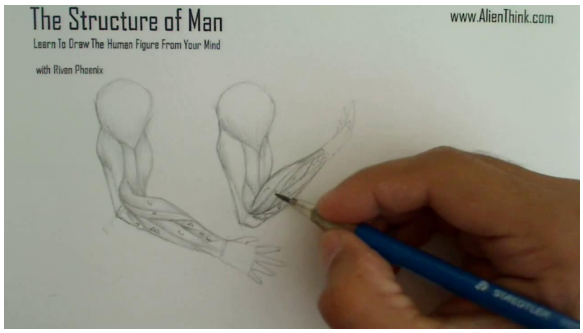
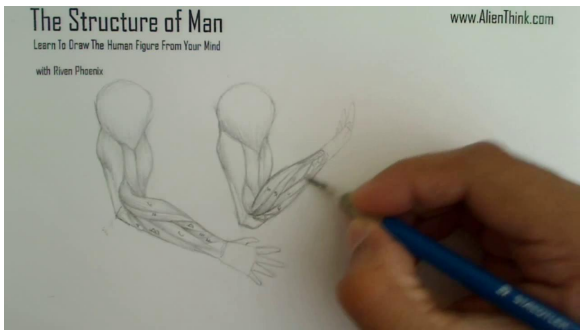
165		and we're just going to say that right, it's just going to be just like this, just understand it
166		in this way over here, right, so this makes sense to you, over here too, right,
167		it's going to be six, and this is going to be seven over here, just make sure that these lines are
168		clear, right, so this just went here on the side, right, so obviously over here what's going to

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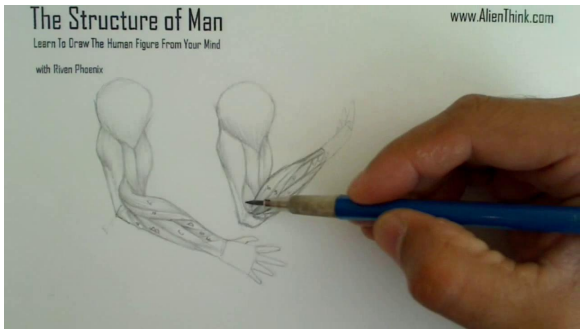
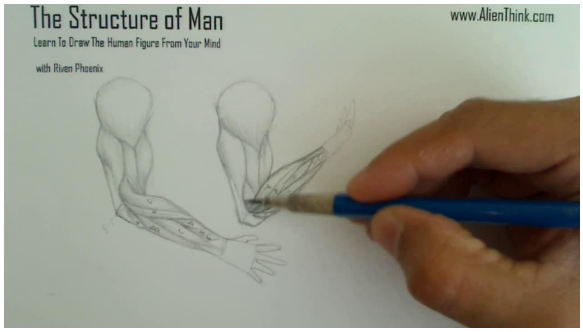
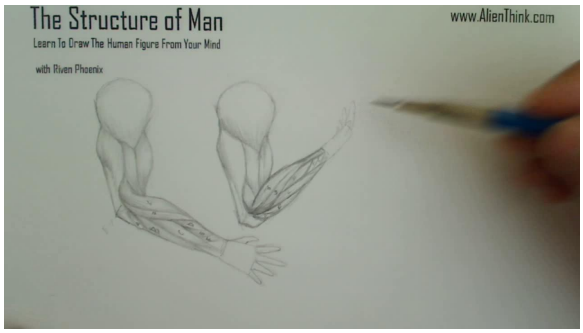
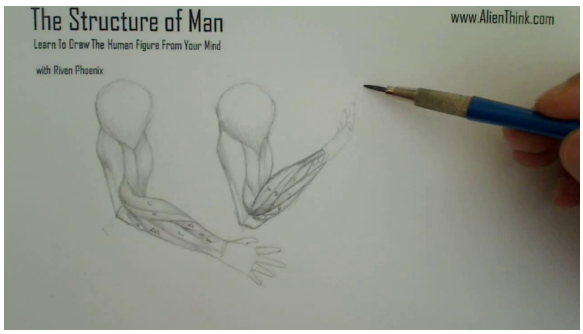
169		happen is that now you're going to get this really in shadows, right, you're going to get a shadow
170		to bring this out, right, this is going to come out more, okay, so now let's do a figure here,
171		let's say that we want to do, let's say another hand that's going to be, let's say I'm going to do
172		a little close over here, also because I want to fit another hand, I think I can fit another hand

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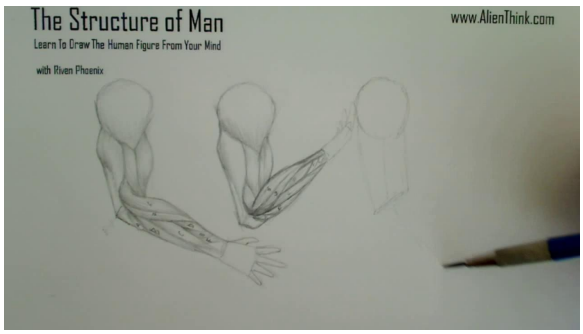
173		on the other side, so here's just going to be basically the shoulder over here, like this, right,
174		to just think of this as a ball shape first, and then let's say that okay, well we're getting
175		the concept now, so really we just have to draw out the hand like this now, and let's say that
176		now we're going to draw out the hand over here in this way, right, let's do it this way, let's say

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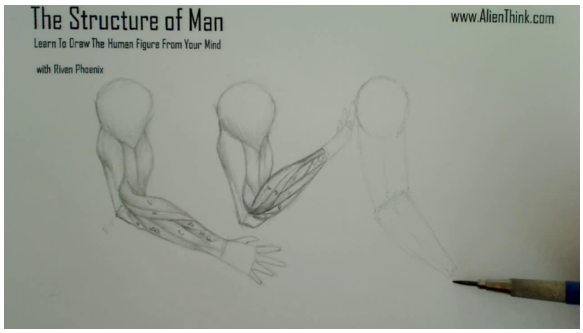
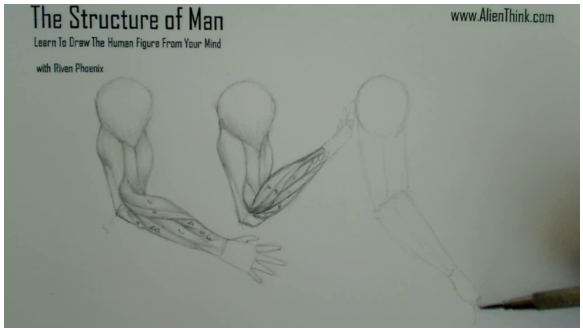
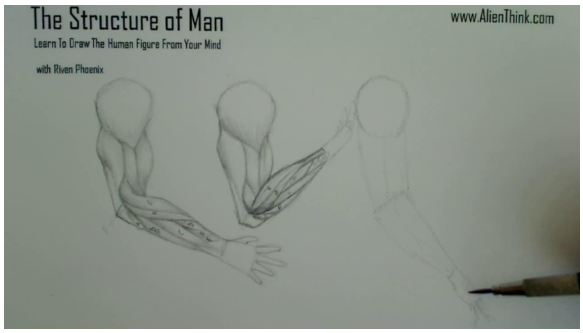
177		that now the hand is going to be kind of twisted in this way, right, so for this one,
178		I'm just going to actually keep it simple rather than bend the fingers over here, and here we can
179		just show a little bit of the thumb, right, we'll come back into that area, okay, and then over here
180		it's going to be the same thing again, right, he's just going to come like this over here, and then

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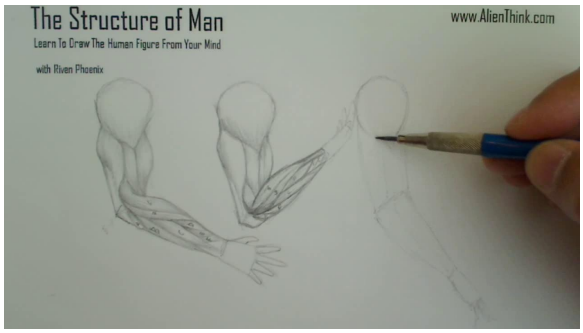
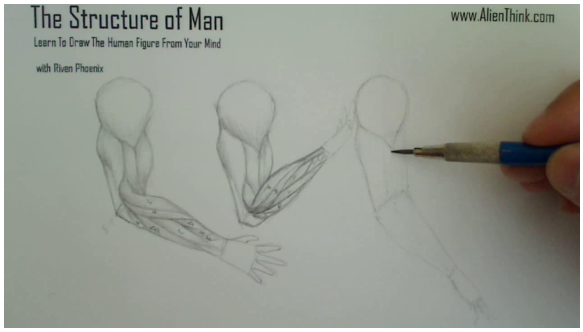
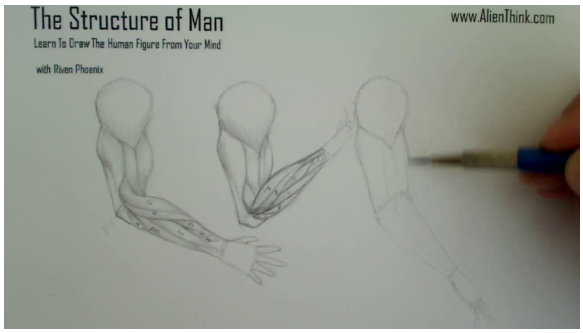
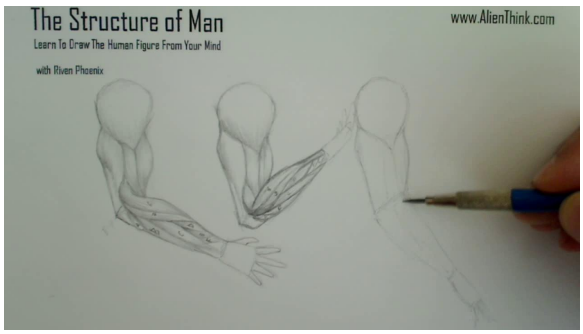
181		I know that right, I got to think about this in 3D, and it's just going to go like this over here,
182		and then when I come over here, I already know, right, that this bicep is just going to come out like
183		this, look where this bump is, the bump is always kind of like here, then it gets long
184		over here, and he wants to go back in, so here's my elbow, right, elbow over here, so where

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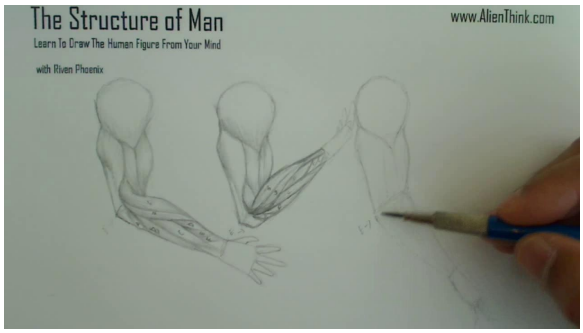
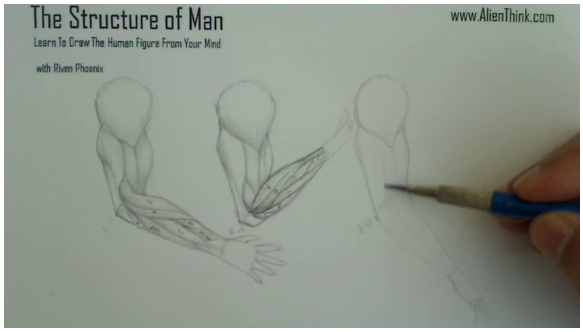
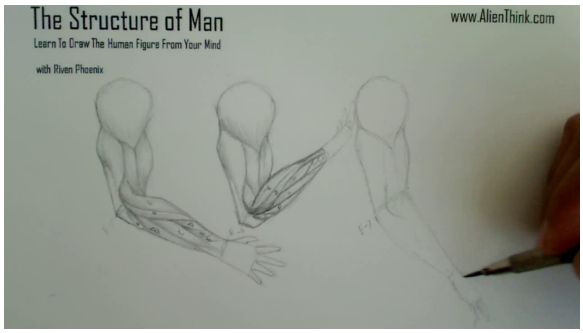
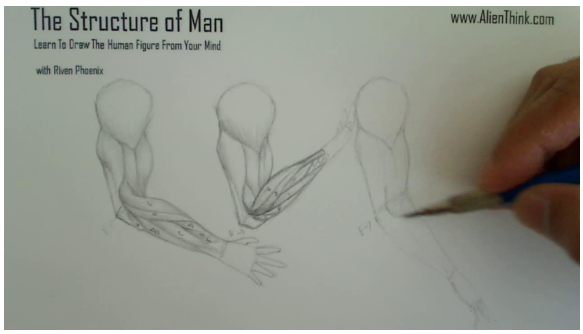
185		it's going to be my radius, just make a determination that that's where the radius is,
186		and here I'm just going to again draw out the the shapes, but look where the thumb is,
187		it's completely on the other side, so now we have to think about this a little more deeper
188		and say that, okay, well this guy really is going completely on the other side, right, so it's

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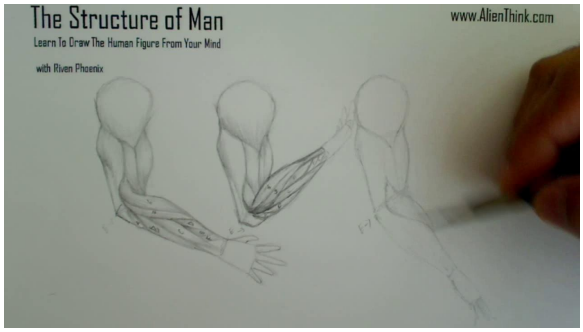
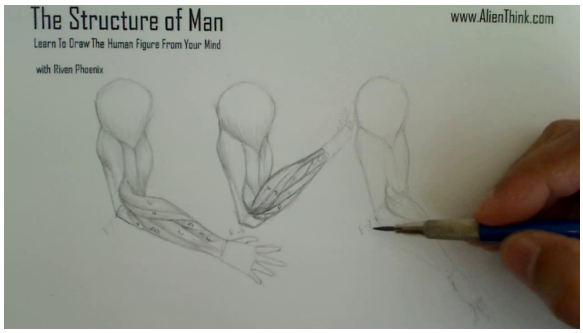
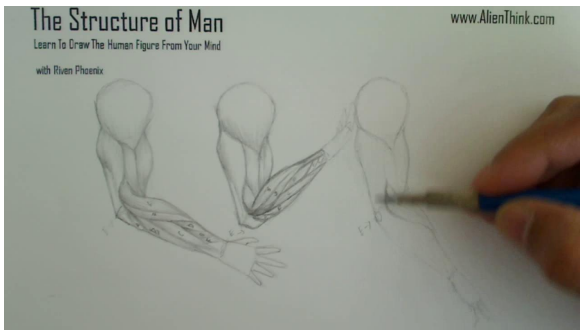
189		not that different from the previous drawing that we did from the other lesson, so this guy is
190		just going on the other side, and he'll just split these guys into like this over here, right,
191		so more of the elbow is getting exposed here, it's what I'm getting at, right, we're exposing more
192		of the elbow a little bit over here, right, so you know how to do this now, right, it's just going

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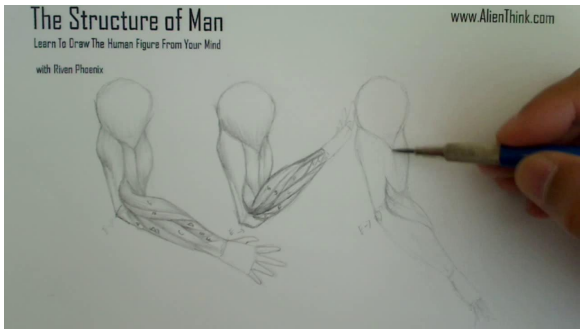
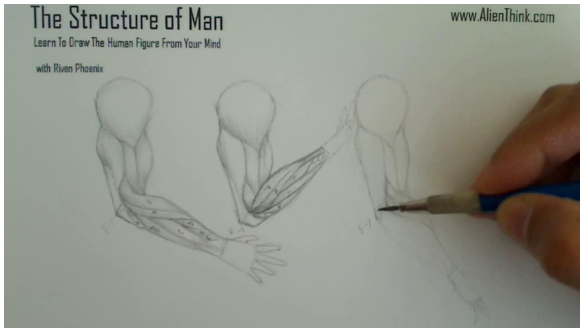
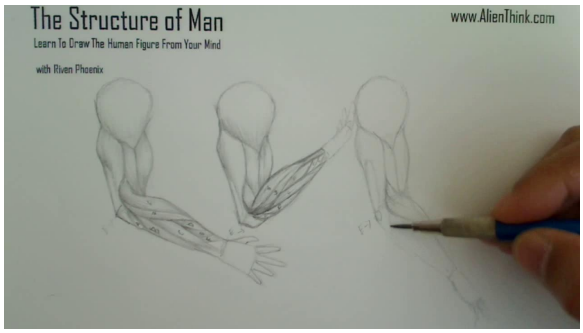
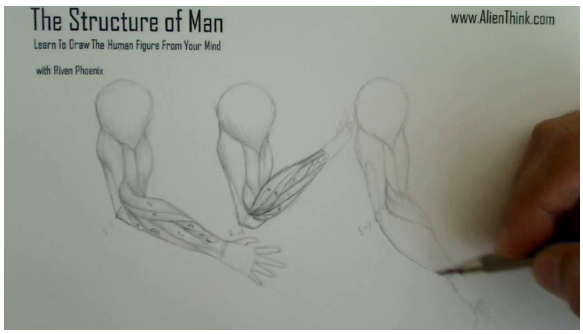
193		to be, right, it's just going to be this muscle over here, they're going to split, I'm going to get
194		really the tricep muscles like this over here, it's going to be like this, and then over here,
195		I'm going to now get the same idea, I'm going to get, I'm going to get to see again a little bit
196		of muscle number four, and then over here I'm going to get muscle A, which is really a triangle,

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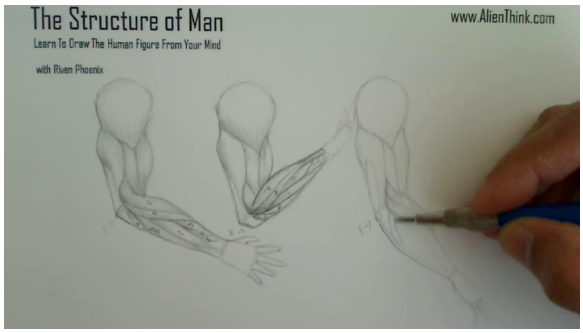
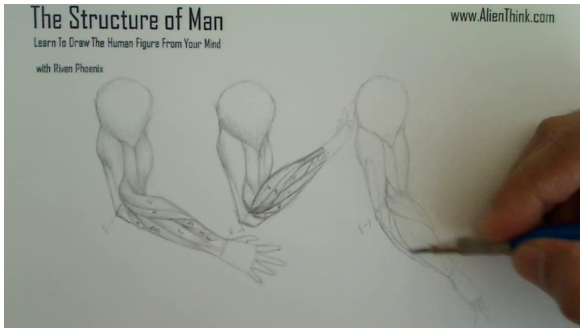
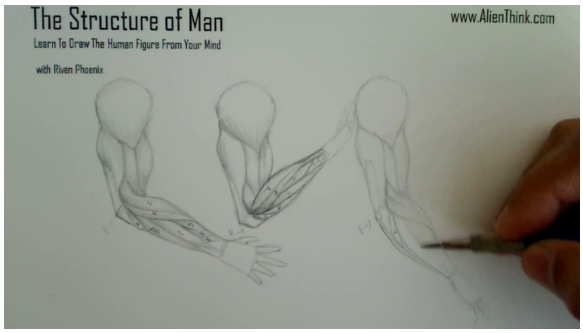
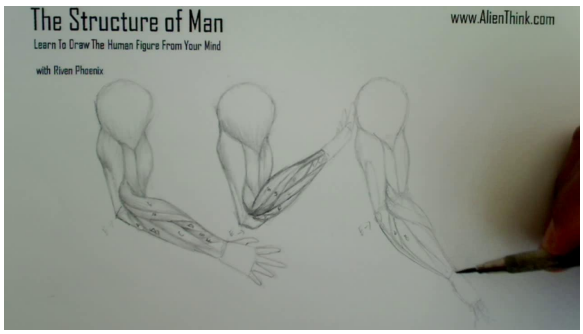
197		then I'm going to get a C, right, remember this is the line that we were talking about, that you're
198		going to get this line in surface knot, right, so this is over here A, and then over here I know
199		that okay, I'm going to get now B, and then from here I'm going to now get C, C's really the guy
200		who goes, who splits into three, he's really like the main guy over there, and then I hear I'm going

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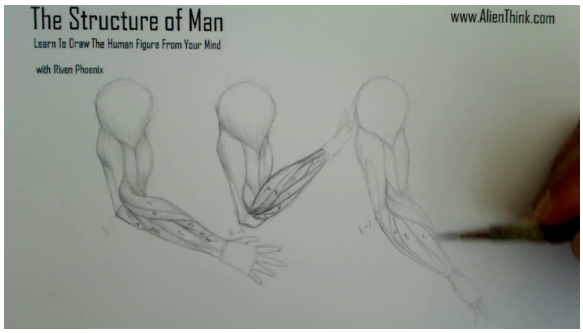
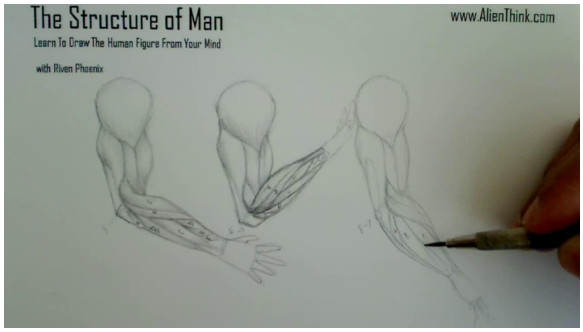
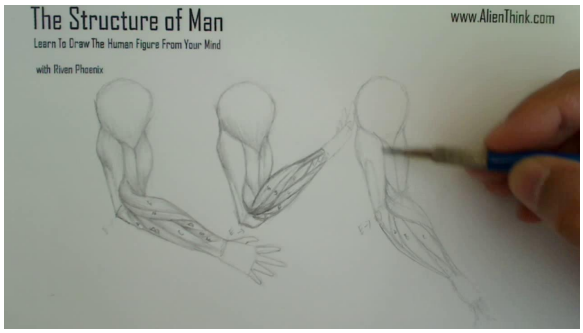
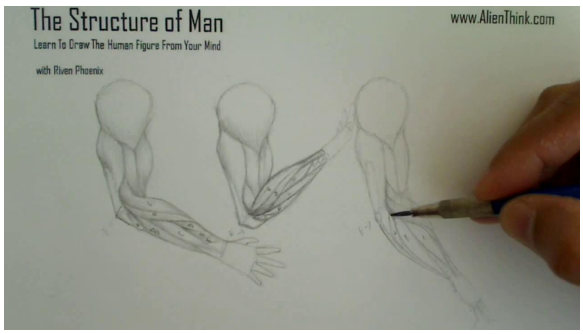
201		to get D, which is, I'm not going to see it, I'm going to get a little bit of E in it, right,
202		and that's it, these all turn into tendons now, I'm just drawing them kind of fast over here
203		just to show you that that's what's going to happen, right, so over here this is the important
204		area that all these muscles are coming out from that section, right, over here,

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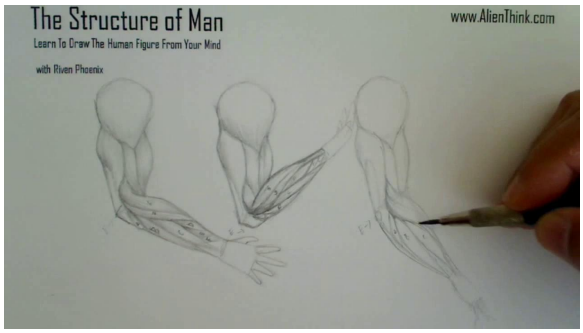
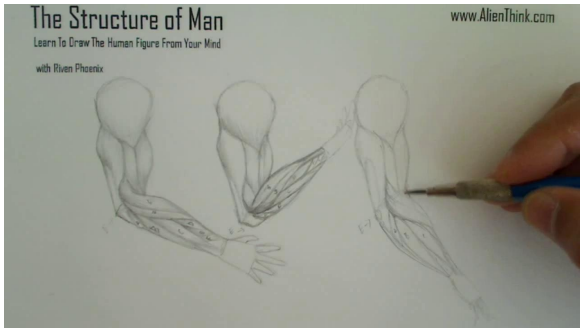
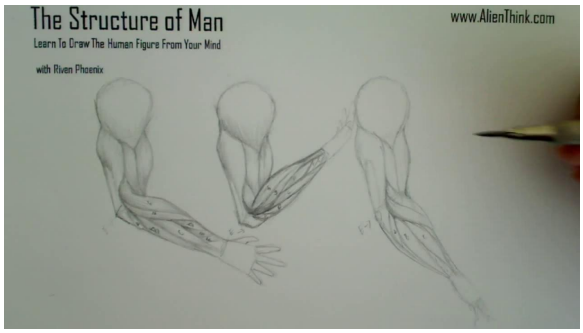
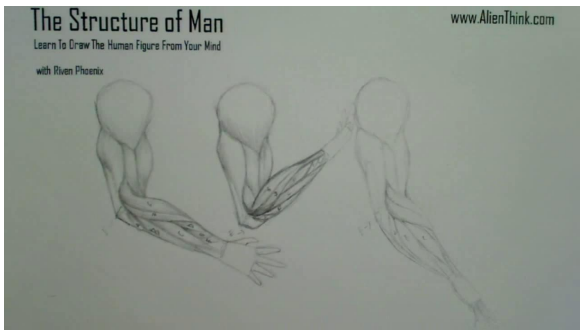
205		and you're going to get like these lines over here, and this
206		section over here is just going to be like this over here, and it's going to go down like this,
207		okay, so for this we're just going to clean this up and make sure we understand this, right,
208		so since I showed a little bit of the bone structure, think about the outline going inside,

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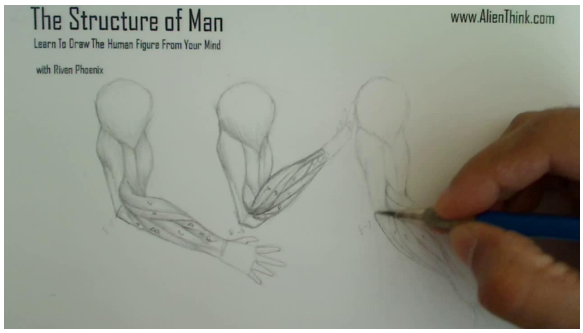
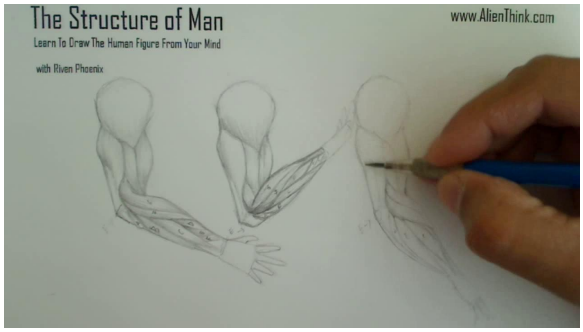
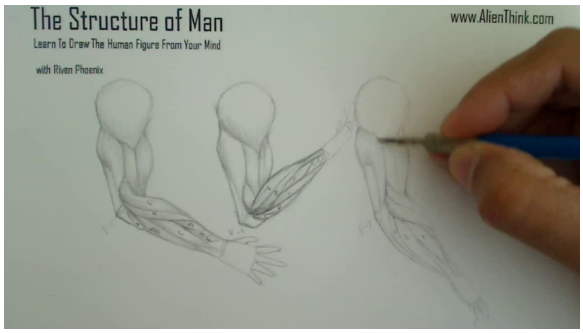
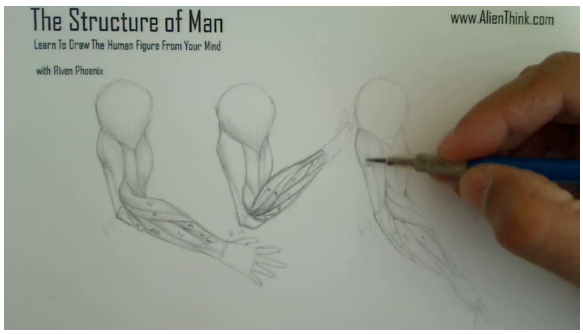
209		it's getting buried in there, right, the way we had talked about it, then over here I'm just
210		going to get the tricep over here, just like this, okay, and it's just going to go like this over here,
211		right, so you can do all types of character designs now, right, with all the information you have
212		so far, you can do really crazy stuff and change these ideas around if you wanted to, right,

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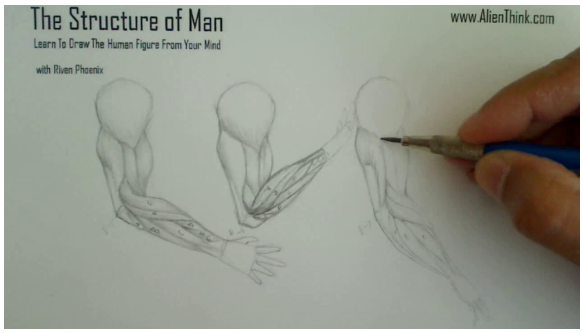
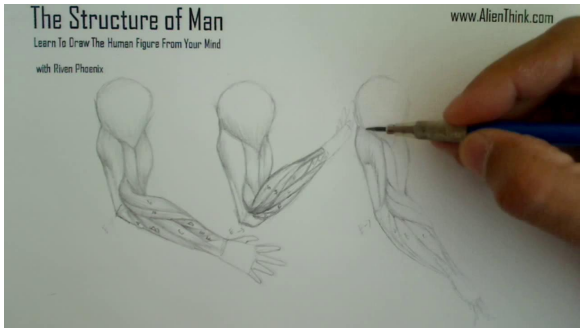
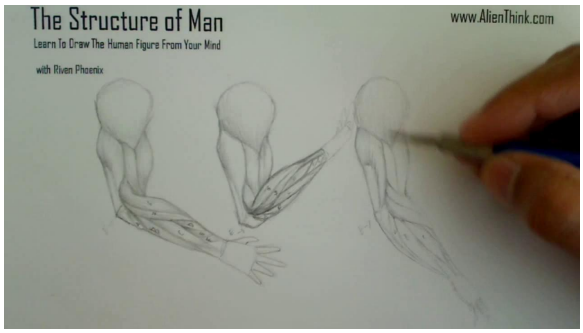
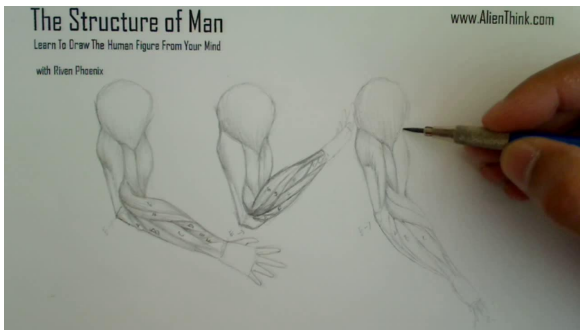
213		do like kind of like almost like the same little system over here, so here I'm just going to do this one
214		quickly over here like this,
215		okay, we have time for one more arm, we want to look at that one, and this other arm that we're
216		going to do is going to be a little tricky, but it's going to make a lot of sense as to what's going

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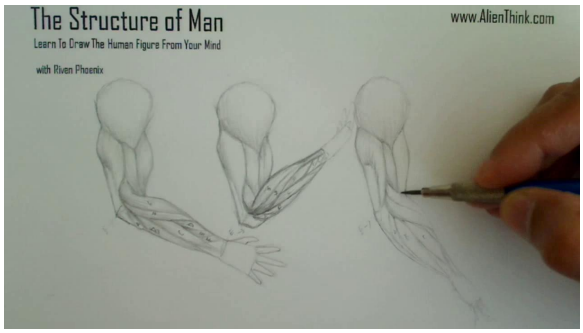
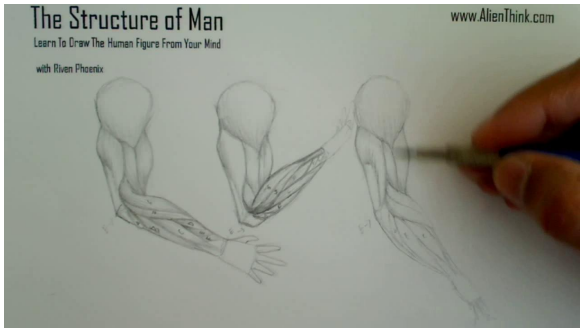
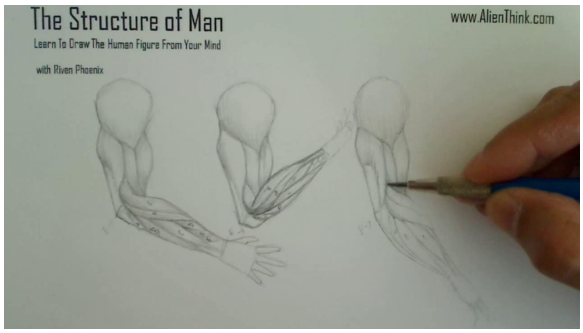
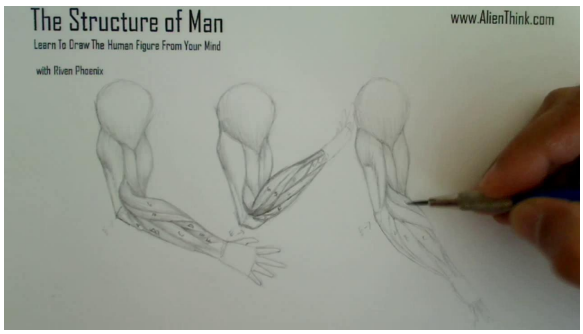
217		on here, and this is where you'll see it's just about really just understanding the whole system,
218		that's how it works, so we're going to actually bend it, but actually they're going to twist it
219		away from us a little bit, right, and then here I'm just going to get this guy here, so he's
220		number six over here, and this is going to be number seven,

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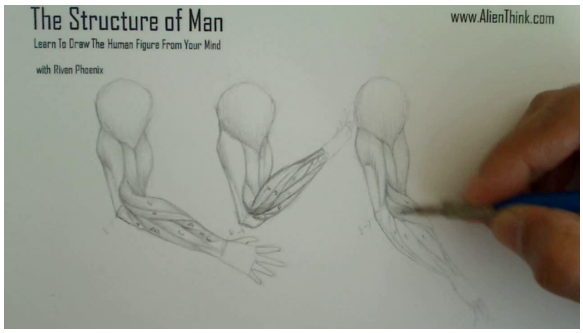
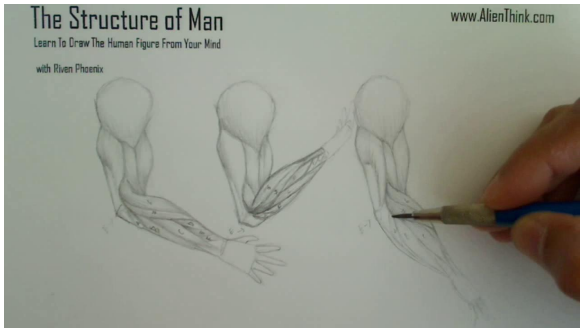
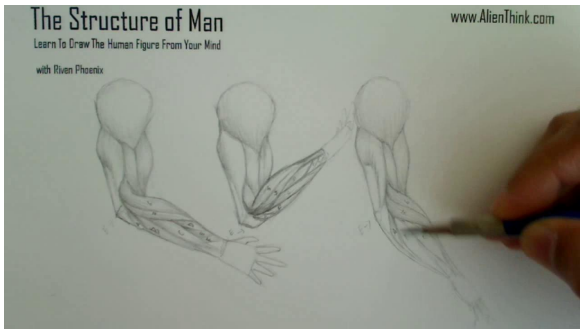
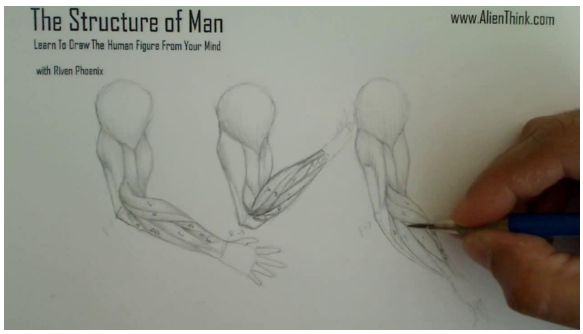
221		and he's just going to both win on the other side because they want to go to the thumb,
222		okay, and then over here, it's going to get a b,
223		then c, then d, then e, and e, and f,
224		right, and then this is number four, and we know that he's connecting from under the funny bone,

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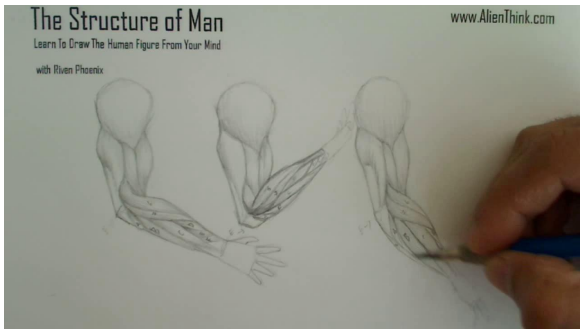
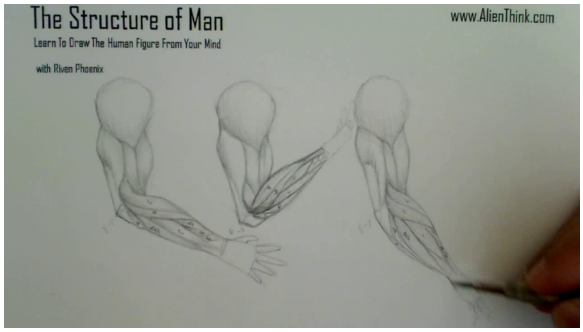
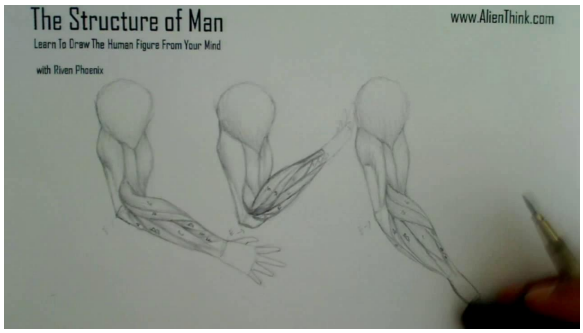
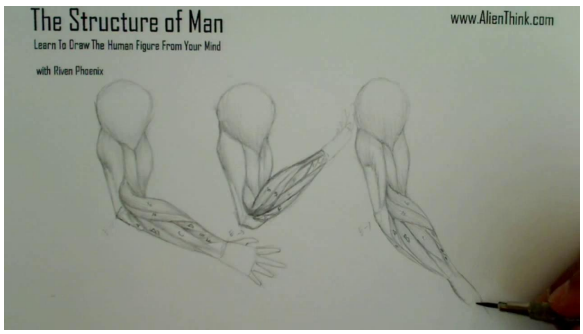
225		and we're going to see him a little bit because he's doing the same thing, but he's going under
226		over there, so for this, actually, I'm going to make this a little more cleaner,
227		and we're going to get a chance to work on this one, so for this one here, we can just say that,
228		okay, just make it simple, just make the ring finger like this, make the small finger like this,

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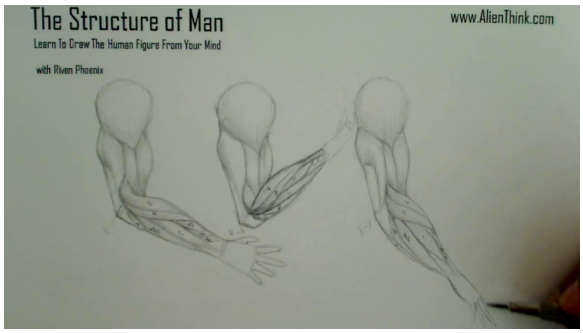
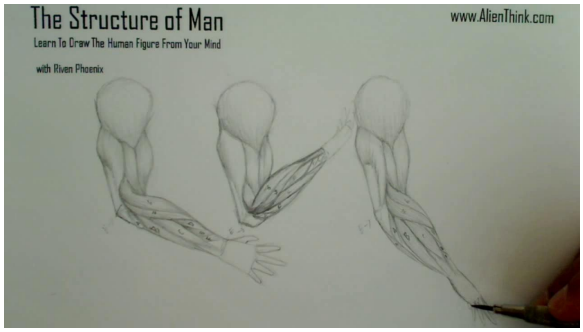
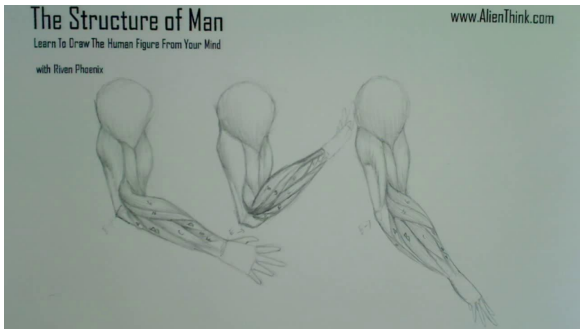
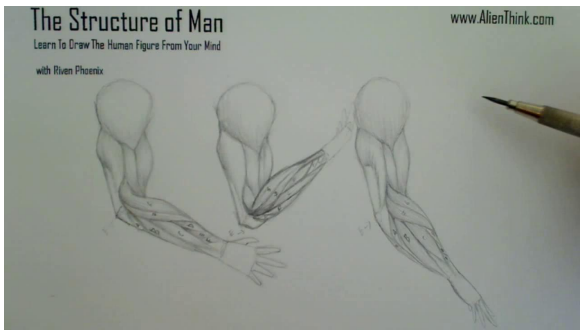
229		and the other guy like this over there, right, so we can show even the thumb from the other side
230		just to show you, you can do that also, okay, so now we have time for one more, and this is the
231		hand we're going to do is actually going to twist and more away from us, we're going to see a
232		lot of the tricep here, and this is what we want to understand, as to what really is going to happen

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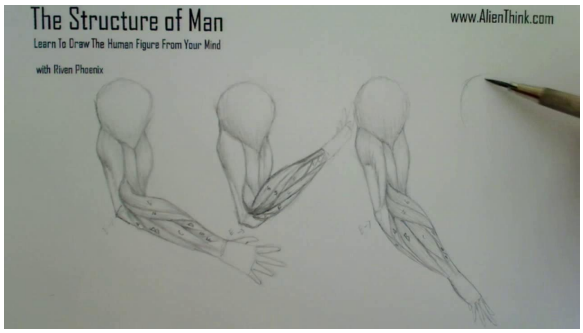
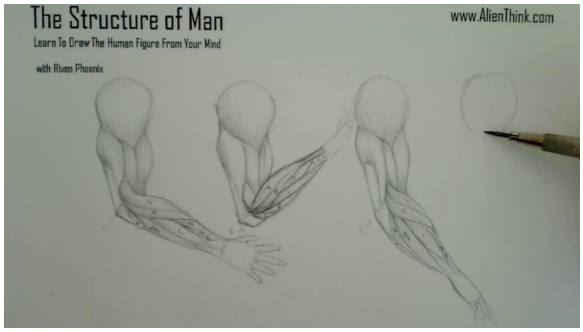
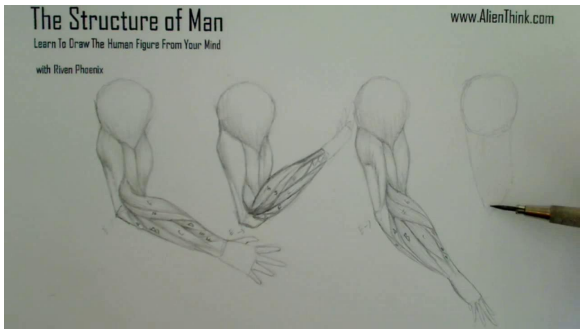
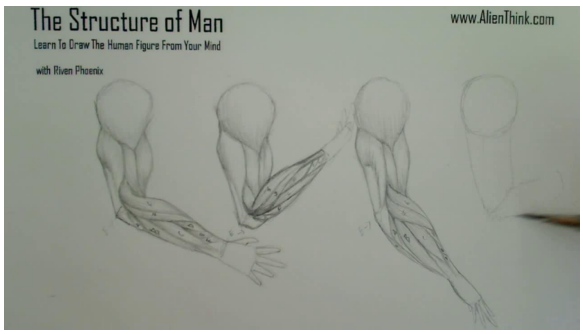
233		when we're drawing, drawing this guy out, right, so here I'm just going to make a, again, a quick
234		circle, I'm going to approach this the same way here, right, so here we got the hand, the other
235		thing is what we want to do is kind of put this hand kind of like going away from us, right, so
236		we're going to do it in perspective over here, so meaning that when you're drawing this out in

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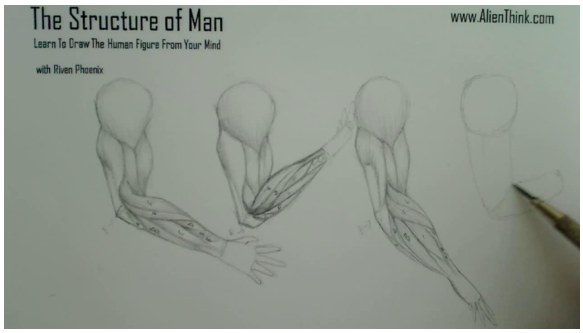
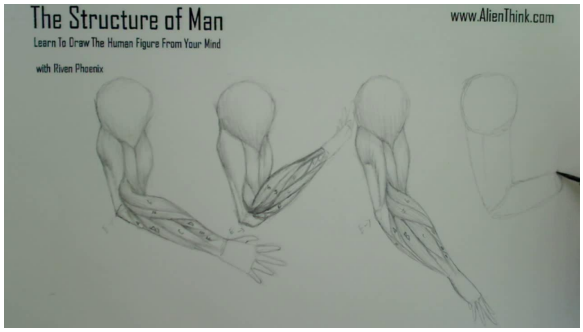
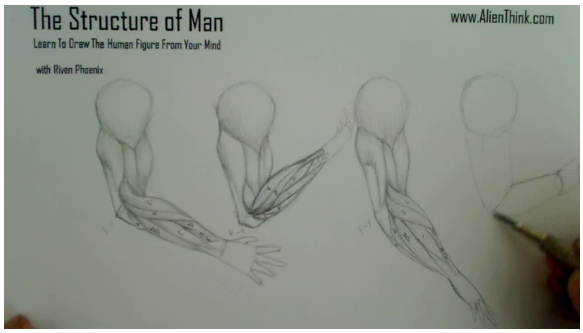
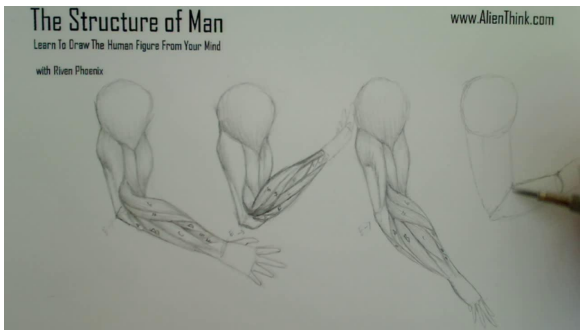
237		perspective, just put the line down and just envision it, right, so he's going, the hand is going
238		to be kind of going in this way over here, okay, you can really see it on that, and here I'll just
239		actually, that's fine, okay, so look what's happening here, so here we're saying that okay,
240		the arm here is more twisted here, right, so this means my elbow is going to be here, so this means

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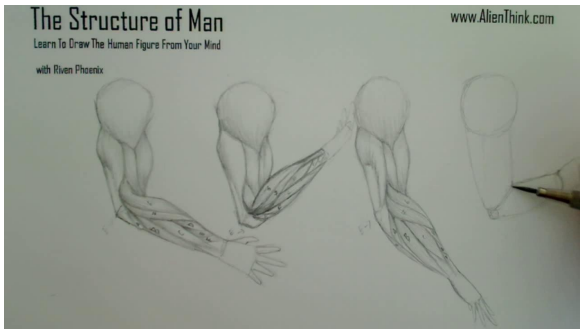
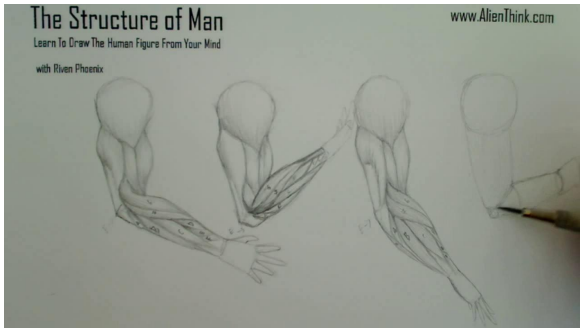
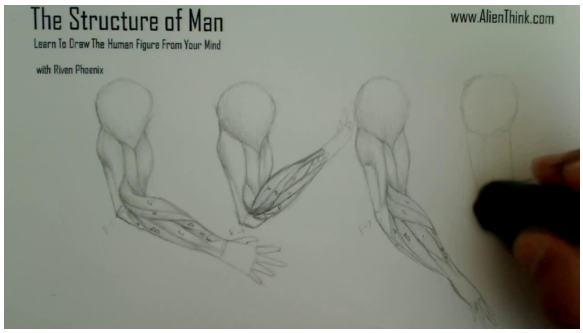
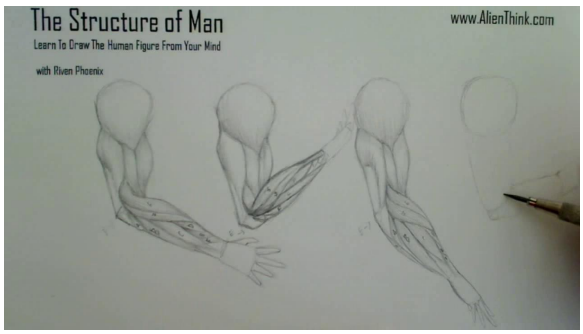
241		that you just have to think about the line system, right, this is how the line is, but we still
242		connected it this way, it's two concepts, so here it's going to be where my radius is going to be,
243		right, so now if I erase some of these lines, we'll start to think about this slowly, so how is
244		this going to work? Well, let's first figure out the tricep, right, so first we'll do that okay,

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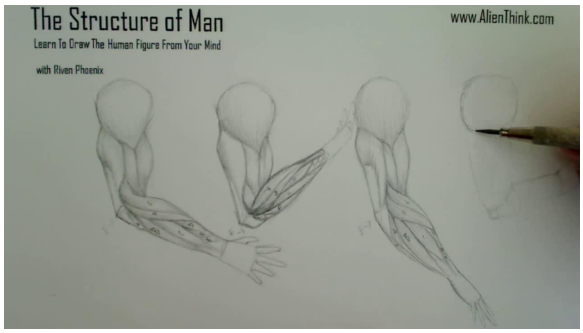
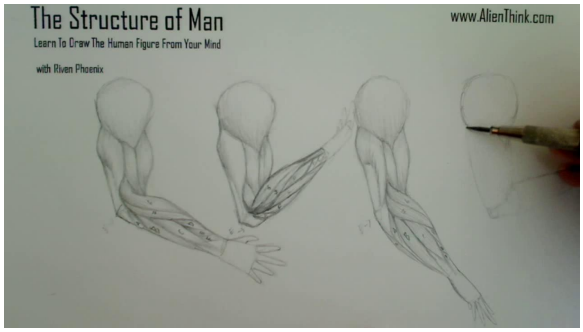
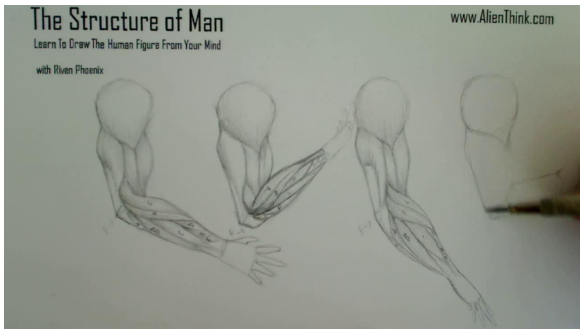
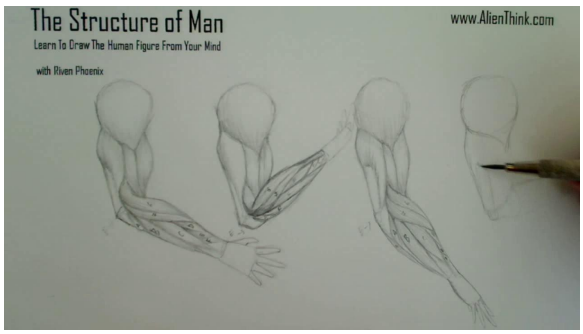
245		well, here's the deltoid, it's really twisting in over here, and it's going to go this way over here,
246		now I know about the tricep that this guy is always going to be a much more bigger in this
247		way over here, right, he's much bigger tricep, then we're going to get this white area here,
248		kind of like halfway, right, so here's the tricep over here, I know that okay, this means that

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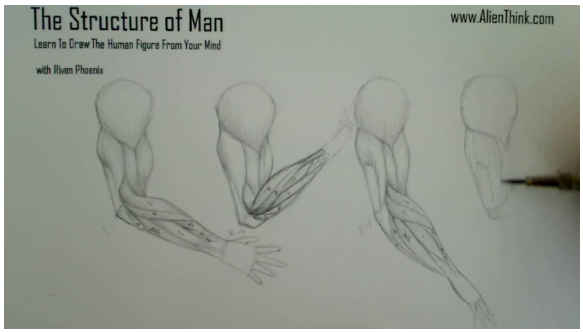
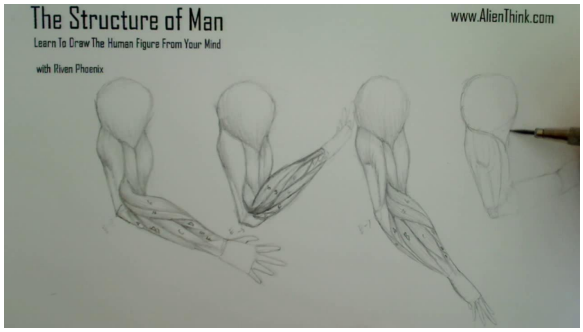
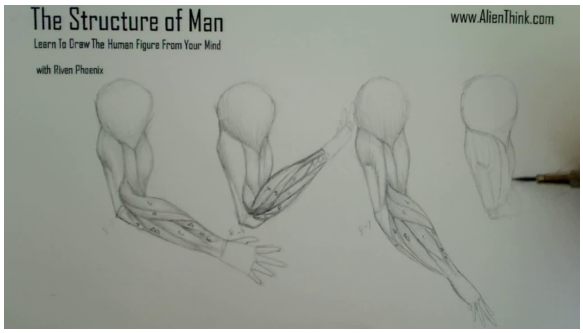
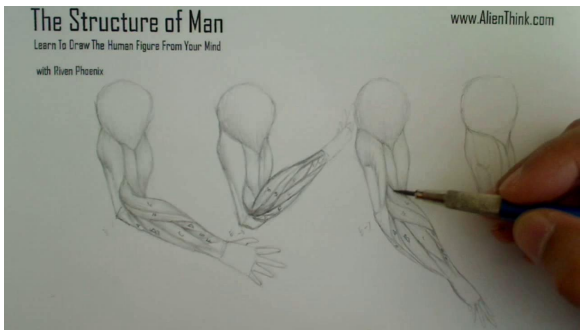
249		this really is just going to go this way, and this guy is going to go this way, meaning that my
250		tricep is going to kind of like show up, but he's going to be really compressed and he's trying to
251		go back in in 3D on the other side, right, so you're going to get this line again that we talked
252		about over here, this line, now you got to think of this line in 3D, so what happens over here is that

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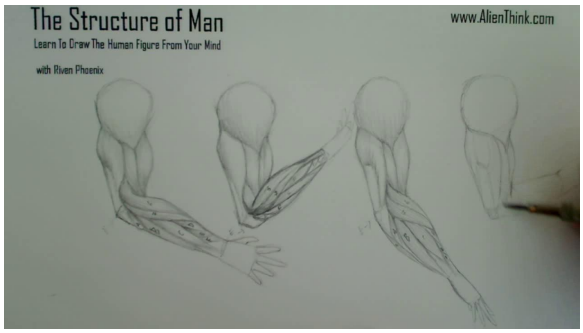
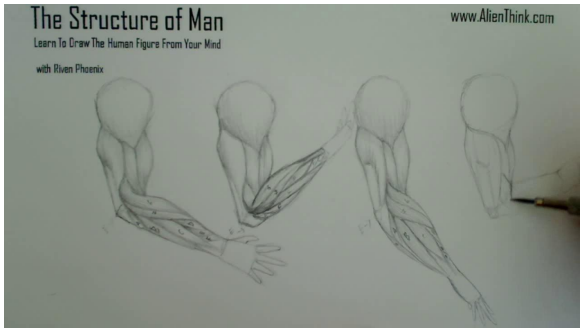
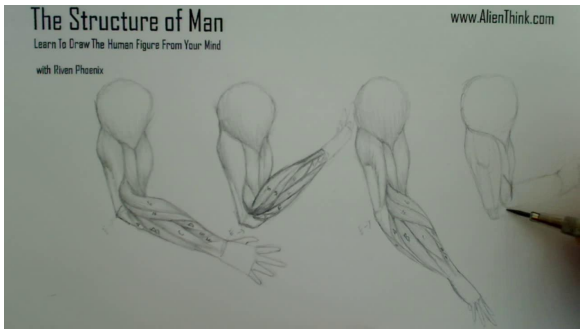
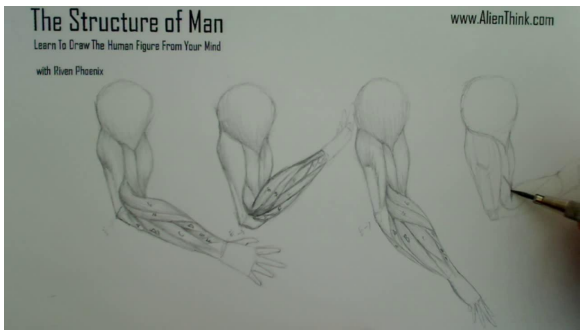
253		it's nothing really fancy, it's just going to go do the same thing, right, it's just thinking about
254		this idea here, this line is coming from this muscle over here, right, so now imagine where this
255		is going, right, this is going back to the thumb on the other side, it has to, right, it really can't
256		that's the way it's designed, this muscle system, so it has to go back, this means that okay,

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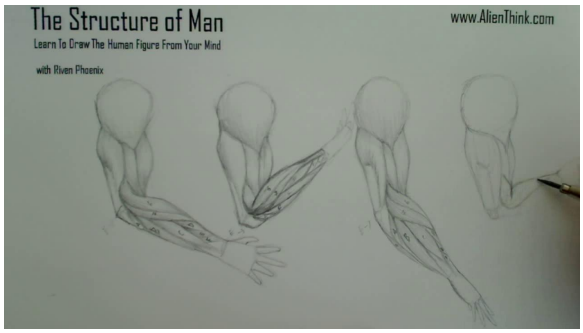
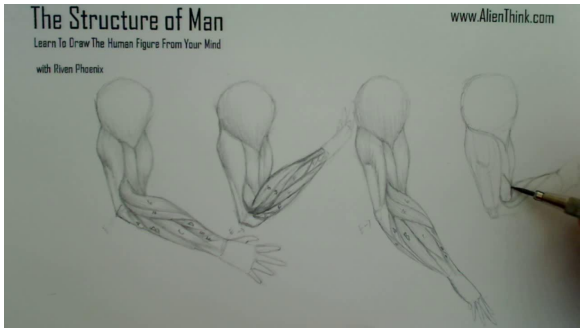
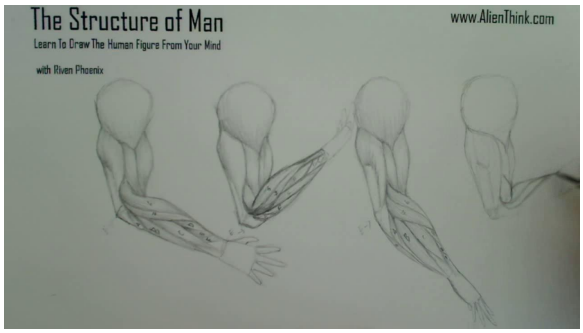
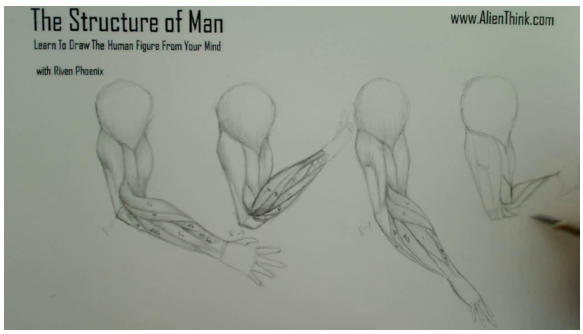
257		I'm just going to be envision that both these guys are just twisting and turning in this way,
258		right, start to imagine it this way, that that's where it's going and they're turning to the
259		the wire system, so what happens over here in the idea for the muscle, well nothing special,
260		just we just need to understand that this over here really is going to be in shadows, okay,

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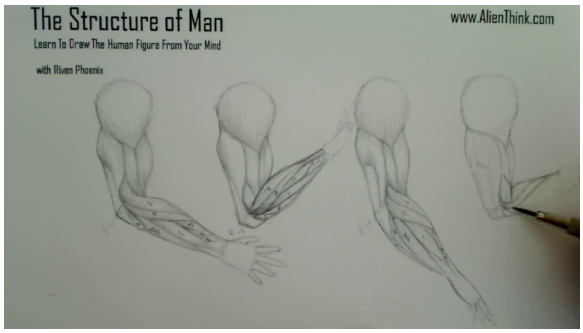
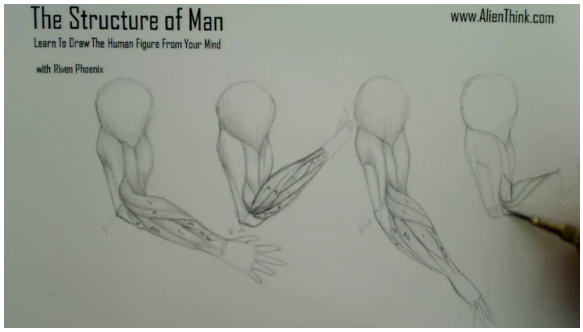
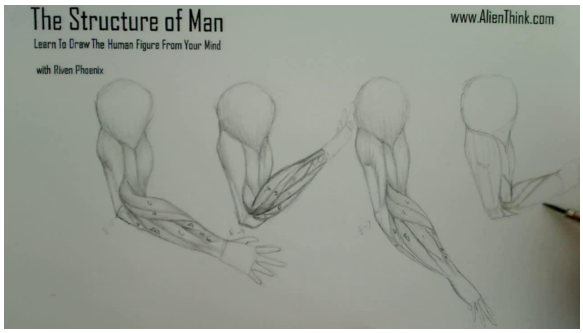
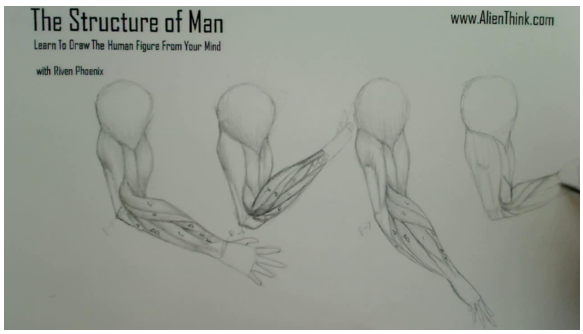
261		it's just going in this way, and you're really not going to get a ditch area because this is now
262		pulling these muscles apart, so I'm going to get okay, I know that I'm going to get
263		see over here, I'm sorry, be over here, that I'm going to get, I know that okay, well, see it's
264		definitely going to be like this, right, this is going to be like the, you just have to look at it

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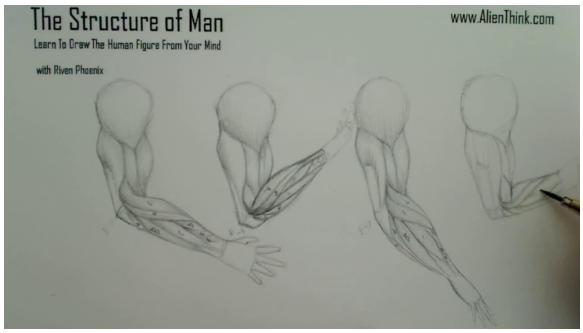
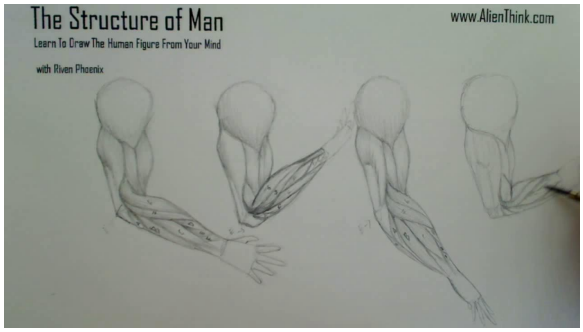
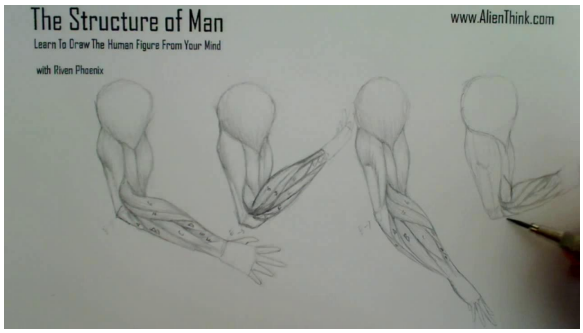
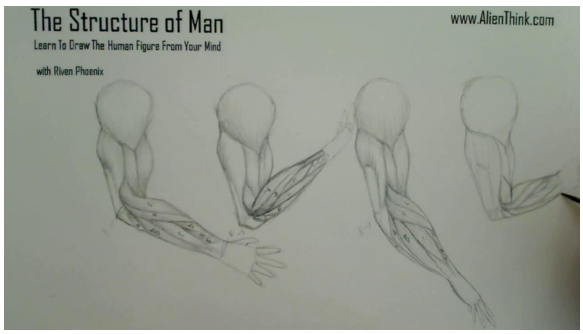
265		this way, and then this is going to be, this is going to be D, and then all of a sudden we're
266		going to get here E and F, right, it's everything's just coming together over here like this,
267		then here you can just make it like so, right, so it's just going to
268		go in this direction like this, and here is where you have the option of saying that okay,

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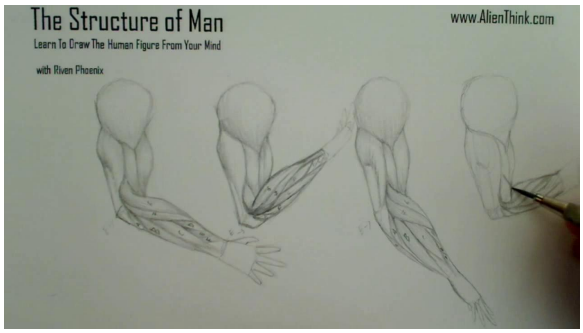
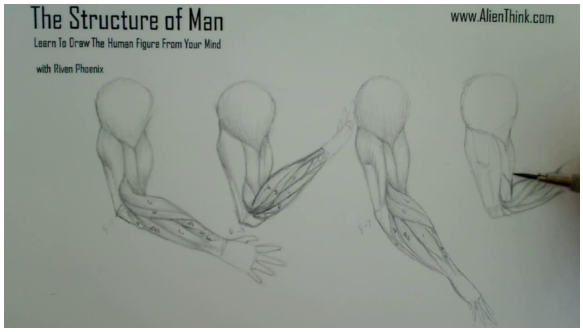
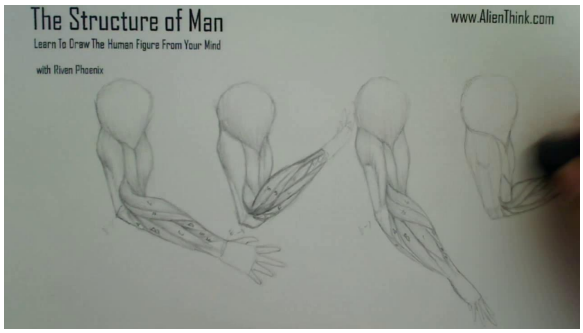
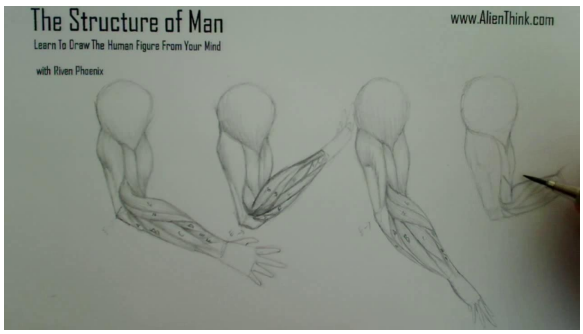
269		well, I see, so really it's going away from us in this idea here that we're doing, right, so
270		this is like a, where we're getting into a little bit of foreshortening, right, but if we clean
271		these ideas up, all of this will start to make sense because, right, it's not going to be like,
272		because the thing is it's facing the other way, so here we can just bulk it up a little bit,

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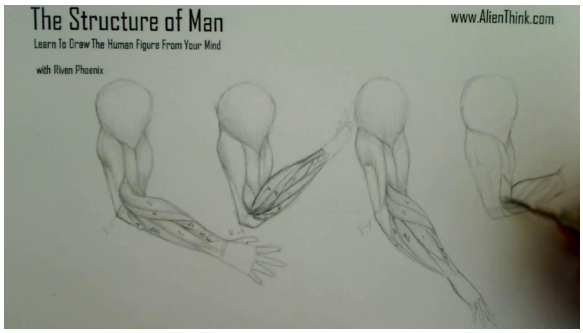
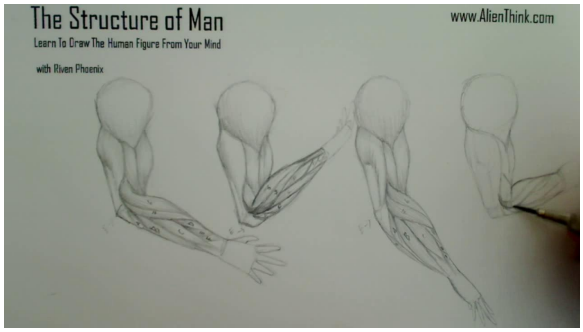
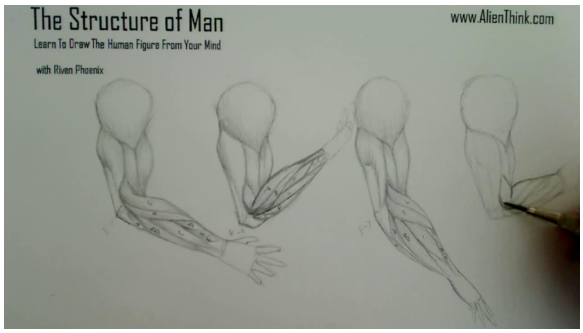
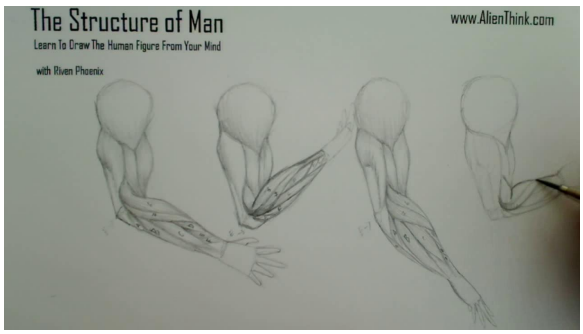
273		but knowing that right, really in this idea, I'm going to get this idea here, and it's really going
274		to be shaded like this, right, and it's going to be like this, I'm going to get this crease,
275		and these muscles are just twisting and, right, really think about this muscle as one giant blob,
276		and you can just split it up like this, so I'm just going to

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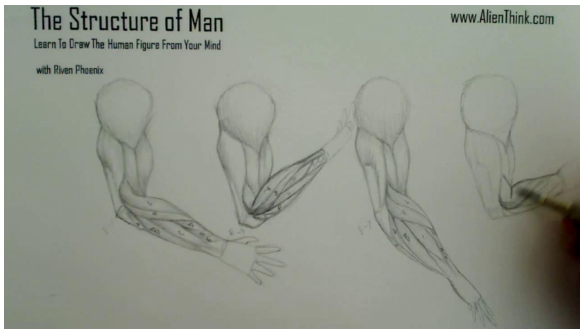
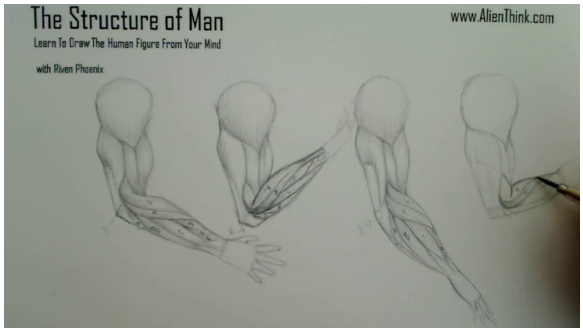
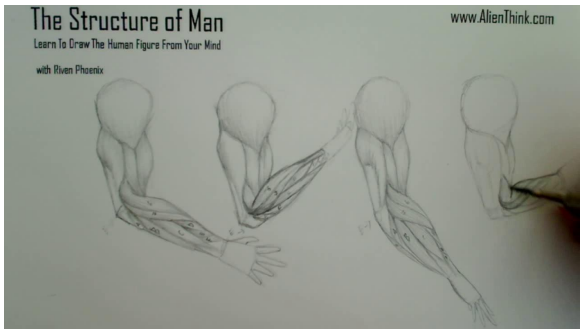
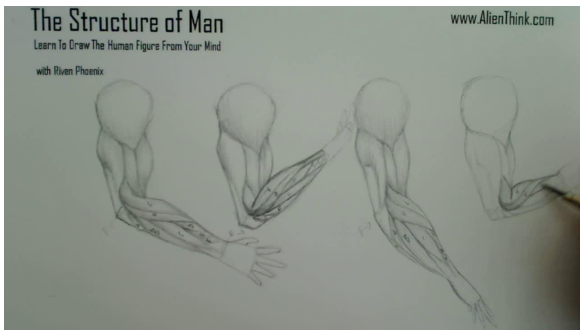
277		make it go like this over here, I'm going to say that this is six and seven, right, you're just
278		going to think about the line system, that that's what's going on, so here I'm just going to get
279		this like this, right, so over here I know that okay, and this guy over here is really going
280		in there, and this guy was going on the top, which is D, and then all of a sudden these two guys

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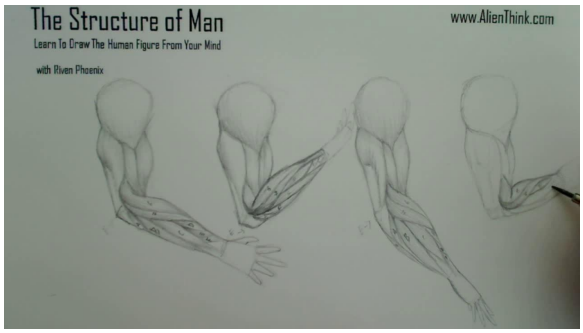
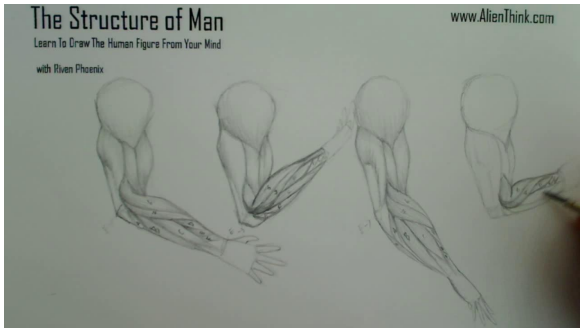
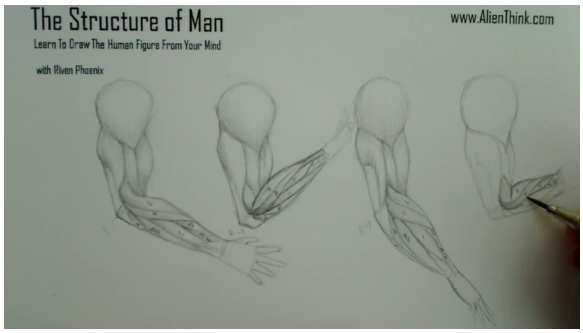
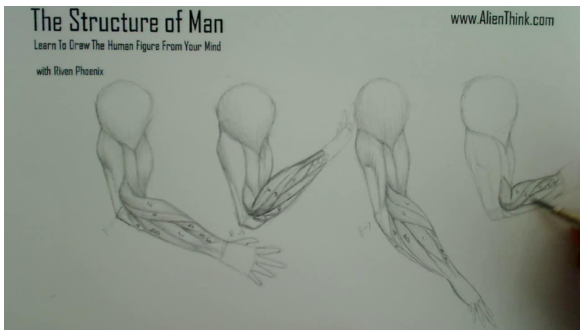
281		come in the middle over here, right, this is E and F, E and F, that's it, and then you get C,
282		right, rather than confuse yourself, you can just twist the paper and draw it the way you understand
283		it, right, there's no rule that says that you have to draw the figure exactly the way you're posing
284		it, you can twist and turn the paper to make your life easier, okay, so this is going to be

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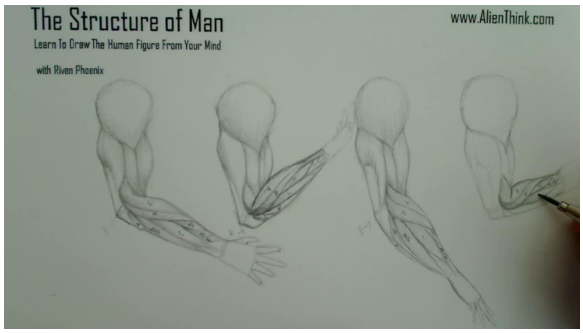
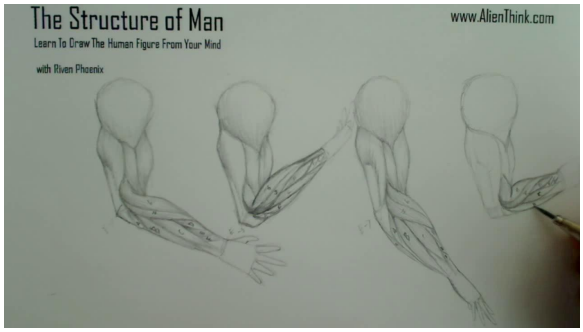
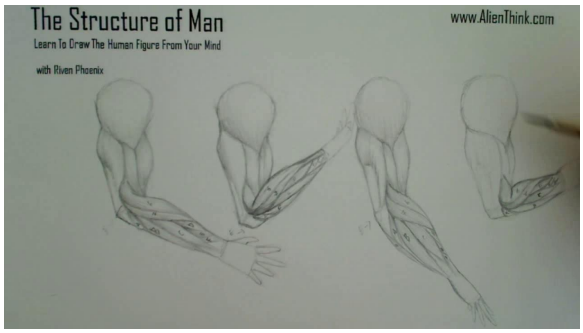
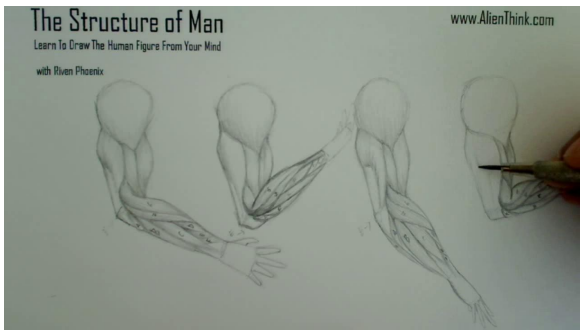
285		over here C, sorry, C, and then over here, this guy over here that's coming in here, it's going to be
286		B and A, and that's it, right, so the thing to understand from this is just how the muscles twist
287		regardless of where the arm is going, okay, and then here we'll just finish this off over here,
288		then here we'll just get more of the triceps,

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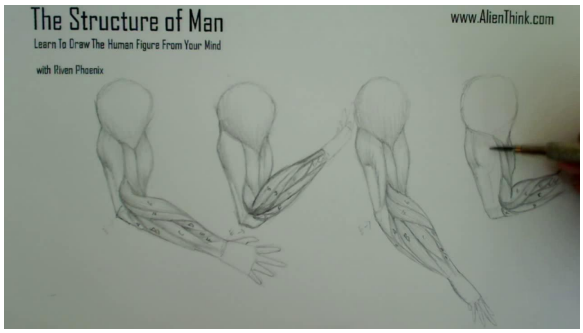
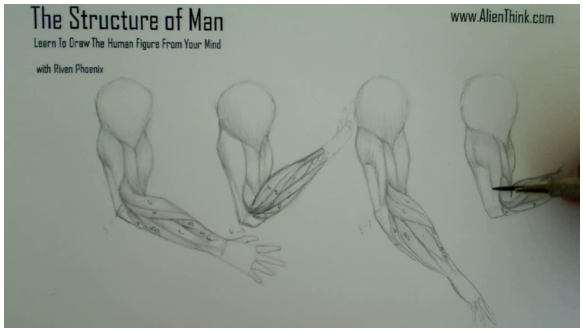
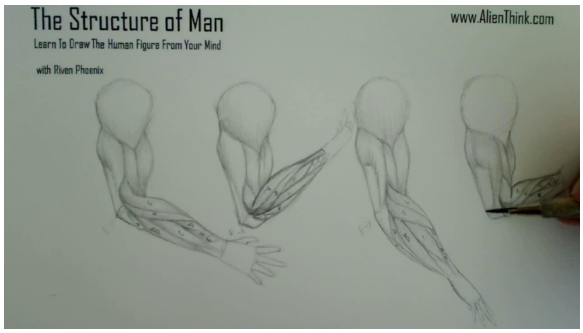
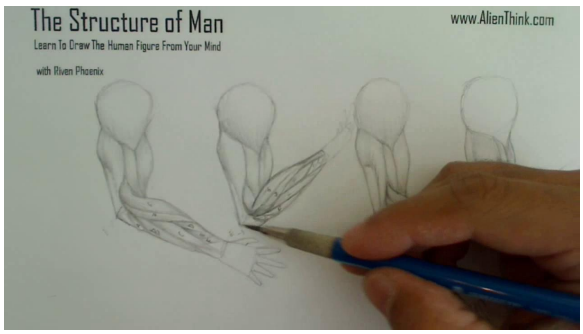
289		right, so he's just going to be coming like this over here, so he's going to be able to
290		just balloon out a little more on this end, right, especially seeing a little more of him,
291		and again the same concept for the elbow, right, it's going to twist half this angle that we talked
292		about over here a little bit, right, little over here, we know that okay, right, this is just going

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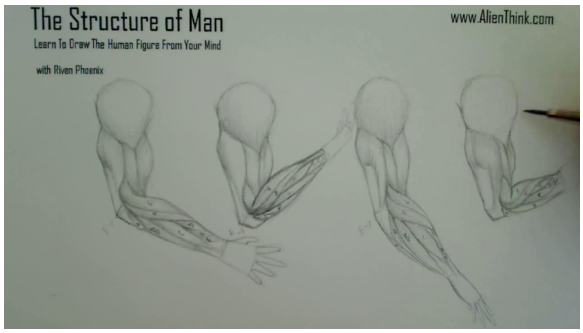
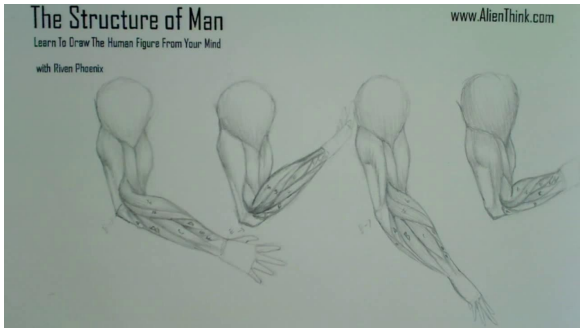
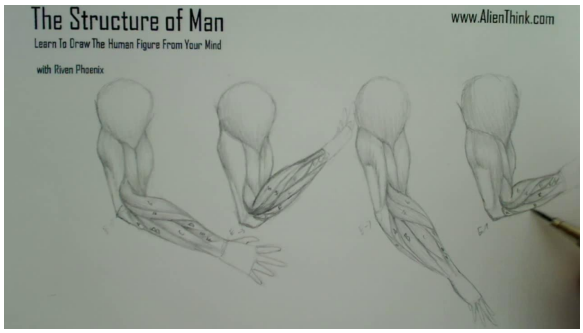
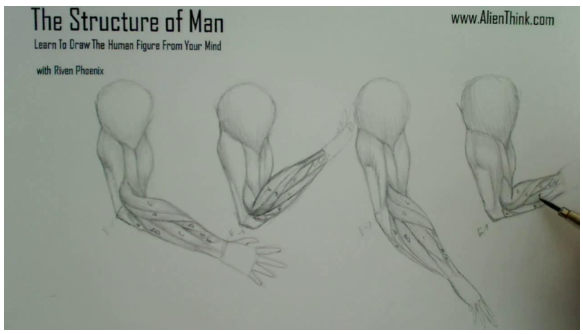
293		in that direction over there, and here I'm just going to shade it in just like this,
294		okay, and this is just the elbow, right, so this one really, if you think about it, you really
295		have to experiment with hands going in different directions, right, right, because we're putting
296		the muscles, right, regardless, right, it's going in perspective, so it's going to appear more

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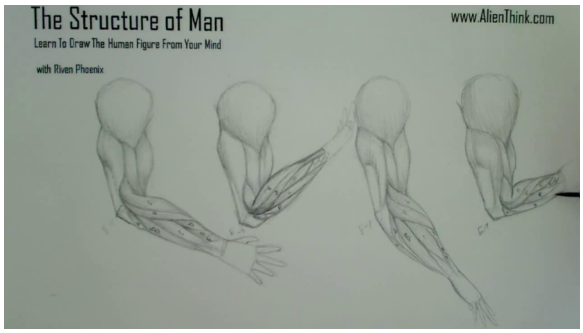
297		for a short book, okay, so I'll see you in the next lesson, nice.

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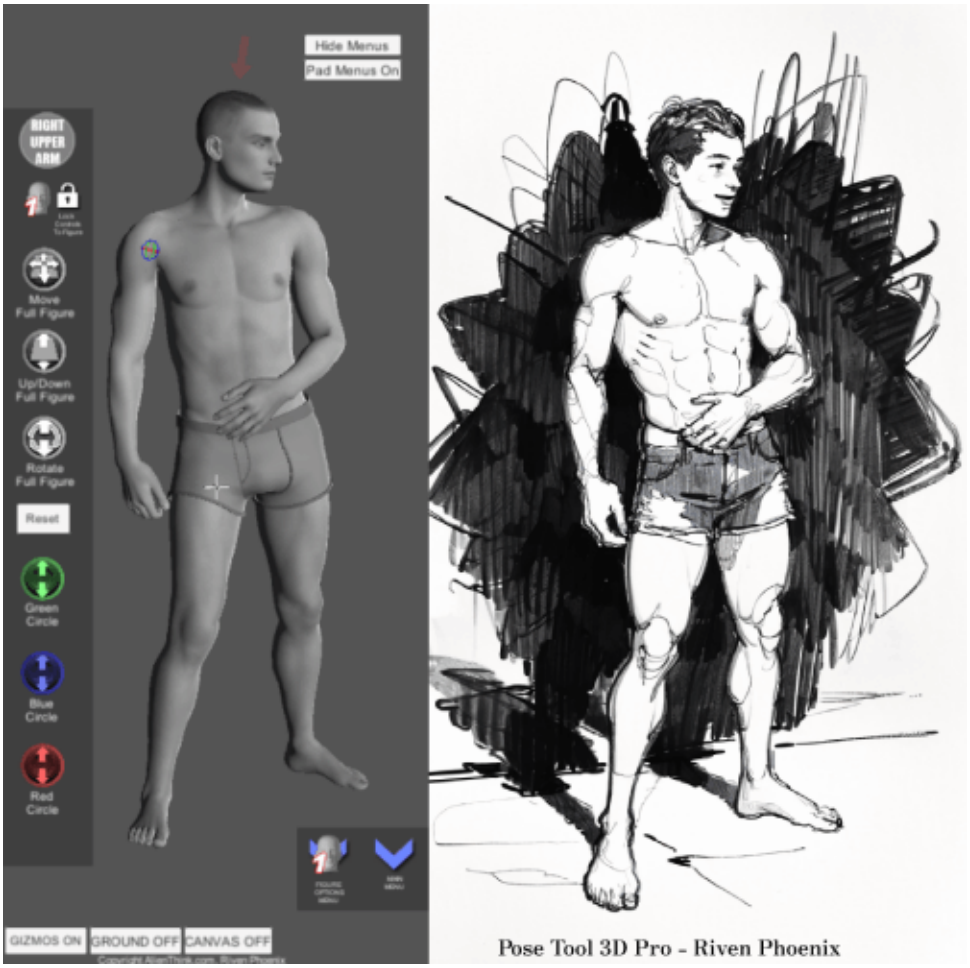

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